

NATURAL MUSIC COURSE

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HARMONIC
SECOND
READER

FREDERIC H.
RIPLEY

THOMAS
TAPPER

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Natural Music Course

HARMONIC SECOND READER

BY

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AND

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OF THE CITY OF NEW YORK

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HARMONIC SECOND READER.

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PREFACE.

EACH book of this course makes an addition to the child's available supply of art material which is actually definite in quality and in quantity. The things to be done are perfectly simple and entirely easy in themselves, and yet the resulting possibilities are almost infinite. It is as if a new color were added to a child's paint box, which in itself were as simply and as easily managed as any of its fellows, but capable of being combined with them separately and in any grouping, so that the addition of this single one brings out a vast variety of new effects.

The presentation of the new music elements is clearly explained in Chart Series E of the Natural Course in Music. The new developments which arise are treated, in this book, in exercises and in songs.

The work is now so varied as to become not only a matter of intense interest and delight, but a means of mental discipline of the greatest value.

The increased number of new combinations possible makes necessary some enlargement of the original plan, but the cycle idea is adhered to so that thoughts presented in simplest form at first appear again and again in new and varied aspects, until by the repeated impressions made upon the mind they become entirely familiar.

Special care has been taken to provide for every department of the work, so that the aesthetic sense, the voice, the ear, the eye, and the hand, as well as the general intelligence, receive full exercise.

The studies in vocalization and the control of the breath are selected from the works of the greatest authorities on these subjects. These exercises are invaluable for promoting clear and rapid enunciation and articulation, as well as for the cultivation of a pure and musical quality of tone.

The Dictation Exercises tend to cultivate acute and intelligent hearing. This is a department of work first introduced in the Natural Course in Music, but now recognized by all as an essential element in music training.

The Sight Reading is founded upon a simple but efficient principle for training the eye to recognize rapidly and to interpret correctly music symbols. The written dictation trains the hand and perfects the pupil's power in the use of music signs.

The general development of the subject along artistic lines calls for the constant exercise of the pupil's understanding, in a highly interesting and profitable way.

The influence of this form of music study is highly beneficial to the moral tone of the school, it opens the mind for the reception of general instruction, and aids in every department of education, but beyond this it gives the pupil a power of appreciation, and an ability to do, which will be influential for good throughout life.

DIRECTIONS.

Vocal Culture.

The compass of the child voice at the age when this book may be used includes fully an octave and a half of tones, represented thus:—



Most children can sing both higher and lower. All children in normal condition can sing these tones if properly trained. The music in this book is based on this tone range, with an occasional tone above or below.

Proper Training secures (1) the right method of tone production and (2) a free, light, and flexible quality of tone.

The Registers.—The terms head tones or register and chest tones or register refer to the way in which the tones are produced as well as to the quality of the tones. For our present purposes it is necessary for us to understand simply that the higher tones in a child's voice-compass must be given with the head quality, and that the lower tones must be given with the chest quality. At some point between these two extremes the child must change his method of producing the tones, but if he starts with low tones in the chest register, being inexperienced, he will try to render his entire compass without changing his method of tone production; he will strain for the high tones, and, failing to produce them, he will conclude that he can not sing so high. But if, on the other hand, he starts with a high tone well within the head register, he will descend easily, his vocal organs will relax naturally, and he will pass into the chest register without being conscious of any difficulty. Practice soon gives him confidence; he realizes his capabilities for rendering high tones, and so becomes able to sing up as well as down, and soon enjoys a wide compass, and sings without injury. Therefore, *train the voice downward.*

The Exercise.—Begin with E♭, D, or C, and sing thus:—



Be careful to start on the pitch, and to test the pitch at the close with a chromatic pitch pipe or instrument of some sort.

The Position.—The pupil must sit erect, with feet squarely on the floor, the body well balanced, leaning neither forward nor backward, chin drawn back, hands at ease, chest well elevated.

Breathing Exercise.—The scale from different pitches may be taken slowly, four counts to a tone, as a breathing exercise, thus:—



Flexibility and Clear Enunciation.—Exercises for the cultivation of flexibility should be carried well up, changing one step at a time, as illustrated below, until the top of the register is reached.

Slowly at first; then rapidly with clear enunciation.



The tones should be sung with the syllables Do, Ti, La, Sol, Fa, Mi, Re, Do, and the use of the lips, tongue, and teeth in securing clear and rapid enunciation should be cultivated. The Re, with the rolling r, will serve as a good test. When the pupils can roll the r easily the tongue is probably used properly.

Besides the syllables already given, vocalize on various vowel sounds, as ä, è, oo, and with such combinations as loo, boo, bell.

Open every lesson with a vocal drill selected from the book. Vocal drills are also to be used in introducing and in practicing new rhythmic and chromatic combinations.

Additional Exercises.



Three times each.



The above is an example of the method which should be applied in using the vocal drills given at the head of lessons in the body of the book.

Ear Training : Oral Dictation.

The course in ear training should keep pace with the tone development in the songs and exercises of the book.

Begin always with very simple examples and gradually advance to the material which forms the daily lesson. Thus the teacher should sing, first, the scale; then the octave, down and up; then the arpeggio, one, three, five, eight; then eight, five, three, one; then such examples as eight, six, four, two, one. The teacher should give the tones with loo and the pupils should instantly sing the tones giving the names.

Major and minor scales and chromatic combinations should be used in advanced dictation.

Suggestive exercises will be found in connection with the lessons in the book. These should be supplemented by selections from the lesson of the day.

Illustrative Dictation Exercises.

Major.

A musical staff in common time with a key signature of one flat. The staff consists of five lines and four spaces. Measures 1 through 4 show a continuous sequence of eighth notes. Measures 5 through 8 show a similar sequence starting from a different note. Vertical bar lines divide each measure.

Minor.

A musical staff in common time with a key signature of one flat. Measures 8 through 12 show sequences of eighth notes. Vertical bar lines divide each measure.

Chromatics.

A musical staff in common time with a key signature of one flat. Measures 13 through 15 show sequences of eighth notes with various accidentals (sharps and flats). Vertical bar lines divide each measure.

Thus the ear training includes three distinct features at this stage : (1) major combinations; (2) minor combinations; (3) chromatic alterations.

Written Dictation.

Frequent practice in writing should be given. Each pupil should be provided with ruled paper, and at the teacher's command he should indicate the tones by notes upon the staff. The teacher may place the correct representation on the board and allow the pupils to mark errors.

Metric Dictation.

The pupils should gain the power to distinguish the various meters from hearing.

The teacher may sing such exercises as the following, and ask the

pupils to tell whether the measures contain two parts or three parts. Later, four part and six part exercises may be added.



Written Metric Dictation.—A perfect understanding of the means used for indicating meters can best be cultivated by requiring the pupils to divide a series of notes into measures, and to place the proper meter mark at the beginning. Thus, the following may be placed upon the board:—



The teacher may sing it carefully with well marked accents, and the pupils may decide whether the meter is two, three, four, or six part.

An examination of this exercise shows that it may be either two, three, or six part measure, and the decision reached by the pupils must depend upon the way in which it is rendered. Thus, if it is rendered as an example of two-four meter the divisions would be these:



If three-eight meter is chosen the representation would be this:



In six-eight meter the representation would be as follows:



Exercises of this character are calculated to quicken perception, and to induce care and precision.

Rhythmic Dictation.

The various arrangements of tones within the measures which characterize the different movements or rhythms, can well be studied by means of dictation; and this dictation, like the other, may be both oral and written.

Thus the teacher may sing the following exercise and require the pupils to tell her the content of each measure, assuming of course that the pupils are aware that the meter is two-four.



Tests may be written, and the standing of the class recorded.

The development of tone and of rhythmic perception may be greatly advanced by encouraging the children to write familiar melodies from memory.

Original Composition.

Pupils should be encouraged to write original melodies involving the forms and the tonal and the rhythmic elements contained in the lesson.

Additional Dictation Exercises.

The material of the daily lesson may be used for additional work in the various forms of dictation.

Tests.— Dictation furnishes the most efficient means for testing the proficiency of the pupils, the test being personal, exact, and complete.

Order of the Lesson.

1. Vocal Drill. 2. Dictation. 3. Chart Drill. 4. Reading from the Book.

Caution.— Avoid dwelling too long on a single item of the lesson. Do not insist on perfection at once, but note the error and call it up at another time. Make some point prominent in each exercise.

The chart pages should be studied in regular order; the references at the head of the lessons refer to special exercises required before taking the sight work.

PART I.

Vocal Drill.*



Ch. Ser. E, pages 1 and 3.

Ex. 1.



Ex. 3.



Ex. 5.



Ex. 7.



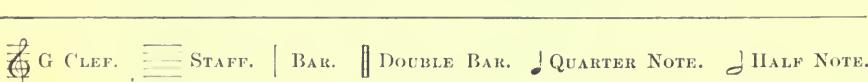
Ex. 9.



Ex. 6.

Ex. 8.

Ex. 10.



$\frac{2}{4}$ METER SIGNATURE; this means that each full measure contains the value of two quarter notes. * For directions for vocal drills see pages 5, 6, 7.

Ch. Ser. E, pages 1 and 3.

Ex. 11.

Do, re - o - do,

Ex. 13.

Ex. 14.

Ex. 15.

Ex. 16.

Ex. 17.

Ex. 18.

QUARTER REST. — TIE. Two notes representing the same pitch, joined by a tie, are sung as one note having their united value.

GOOD-BY TO THE FLOWERS.

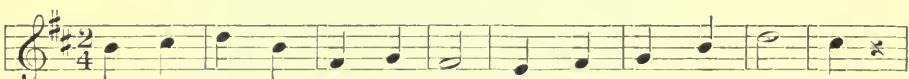


1. Good - by, dai - sy, pink, and rose, And snow-white lil - y too;
2. Good - by, mer - ry bird and bee; And take this ti - ny song,
3. Good - by, moss - y lit - tle rill, That shiv - ers in the cold;
4. A sweet good - by to birds that roam, And rills, and flow'rs, and bees;

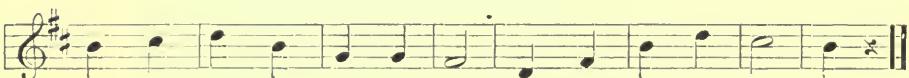


Ev - 'ry pret - ty flow'r that grows, Here's a kiss for you.
 For the one you sang to me All the sum - mer long.
 Leaves that fall in vale and hill Cov - er you with gold.
 But when win - ter's gone, come home As ear - ly as you please.

AUTUMN.



1. Now the sum-mer days are gone, Chill - y winds are blow - ing;
2. All the leaves are fall - ing down, Hills and fields are brown - ing,
3. Na - ture now will take a nap, In her bed ne'er turn - ing,



Trem-bling in the frost - y morn, Stand the cat - tle, low - ing.
 Ear - ly goes the sun to bed, West with glo - ry crown - ing.
 Till from trop - ic land she hears Spring-time sweet re - turn - ing.

♪ EIGHTH NOTE. ♪ EIGHTH REST. ⚡ HOLD. The hold increases the value of a note at least one beat. ♯ SHARP. ♯ FLAT. The sharps or flats placed next to the clef are called the KEY SIGNATURE. They tell where Do is.

The last sharp in the key signature is always on Ti or seven of the major scale.

The last flat in the key signature is always on Fa or four of the major scale.

Vocal Drill.



Ch. Ser. E, pages 1 and 3.

Ex. 19.

A musical staff in common time with a key signature of four sharps. It includes lyrics: "Do-mi - o - do," followed by a repeat sign and another section of music.

Ex. 20.

A musical staff in common time with a key signature of four sharps. It consists of four measures of eighth-note patterns: the first measure has a single eighth note, the second has two eighth notes, the third has three eighth notes, and the fourth has four eighth notes.

Ex. 21.

A musical staff in common time with a key signature of four sharps. It consists of four measures of eighth-note patterns: the first measure has a single eighth note, the second has two eighth notes, the third has three eighth notes, and the fourth has four eighth notes.

Ex. 22.

A musical staff in common time with a key signature of four sharps. It consists of four measures of eighth-note patterns: the first measure has a single eighth note, the second has two eighth notes, the third has three eighth notes, and the fourth has four eighth notes.

Ex. 23.

A musical staff in common time with a key signature of four sharps. It consists of four measures of eighth-note patterns: the first measure has a single eighth note, the second has two eighth notes, the third has three eighth notes, and the fourth has four eighth notes.

Ex. 24.

A musical staff in common time with a key signature of four sharps. It consists of four measures of eighth-note patterns: the first measure has a single eighth note, the second has two eighth notes, the third has three eighth notes, and the fourth has four eighth notes.

Ex. 25.

A musical staff in common time with a key signature of four sharps. It consists of four measures of eighth-note patterns: the first measure has a single eighth note, the second has two eighth notes, the third has three eighth notes, and the fourth has four eighth notes.

$\frac{4}{4}$ METER SIGNATURE; this means that each full measure contains the value of four quarter notes. — HALF REST. = WHOLE NOTE. $\text{d}.$ DOTTED HALF NOTE. The dot increases the value of a note one half. $\text{d}.$ equals $\text{d} \text{ d}$ or $\text{d} \text{ d}$

The scale beginning and ending on La is frequently used. This is called the minor scale. The key signature remains unchanged, however, so that it is by noticing the tone effect that we discover that La instead of Do is the keynote or fundamental of the scale. Which of the above are major and which minor exercises?

ABIDE WITH ME.

HENRY FRANCIS LYTE.

WILLIAM HENRY MONK.



1. A - bide with me! fast falls the e - ven - tide; The dark - ness
2. Swift to its close ebbs out life's lit - tle day; Earth's joys grow
3. I need Thy pres - ence ev - 'ry pass - ing hour; What but Thy
4. I fear no foe, with Thee at hand to bless; Ills have no



thick - ens, Lord, with me a - bide; When oth - er help - ers
dim; its glo - ries pass a - way; Change and de - ey in
grace can foil the tempt - er's power? Who like Thy - self my
weight, and tears no bit - ter - ness. Where is death's sting? where,



fail and com-forts flee, Help of the help-less, oh, a - bide with me!
all a-round I see; O Thou who chan-gest not, a - bide with me!
guide and stay can be? Thro' cloud and sun-shine, oh, a - bide with me!
grave, thy vie - to - ry? I tri - umph still, if Thou a - bide with me!

THE DREAM MAN.

Lively.

1. Through the dark soft - ly steal - ing, Comes the Dream Man near,
2. Up the stairs goes he ecreep - ing With a dream for you;



Stops at ev - 'ry door and whis-per-s, "Live there chil - dren here?"
All his dreams are mer - ry, And mer - ry dreams are true.

G METER SIGNATURE ; this means that there are four beats to a measure.

Ch. Ser. E, pages 1 and 3.

Ex. 26.

A musical score for a single melodic line. It begins with a treble clef, a common time signature, and a key signature of one sharp (F#). The melody consists of eighth notes and quarter notes. A double bar line with repeat dots appears, followed by a new section starting with a treble clef, a key signature of three sharps (G major), and a time signature of four over three. The melody continues with eighth notes and quarter notes.

Ex. 27.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time. The key signature is indicated by two sharp signs above the staff. The time signature is 'C' for common time. The melody begins with a half note followed by a quarter note, then a dotted half note. This pattern repeats three times, followed by a single quarter note, a half note, another quarter note, and finally a half note ending with a fermata (a small asterisk).

Ex. 28.

A musical score for 'The Star-Spangled Banner' in G major (indicated by a sharp symbol) and common time (indicated by a 'C'). The key signature has one sharp. The time signature is 4/4. The melody begins with a half note followed by an eighth note, then a dotted half note, and a series of eighth notes. The vocal line continues with a dotted half note, a half note, and a dotted half note.

Ex. 29.

A musical score for 'The Star-Spangled Banner' in G major (two sharps) and common time. The vocal line starts with a half note followed by a dotted quarter note, then eighth notes in pairs (two pairs). This pattern repeats three times, followed by a single eighth note, another pair of eighth notes, a single eighth note, and finally a dotted half note.

Oral Tonal Dictation. (See pages 7, 8.)

In major.

6

In minor.

5

6

Dictation for Writing. (See page 8.)

1

2

A musical score consisting of three measures. Measure 1 starts with a treble clef, followed by a series of eighth-note rests. Measure 2 starts with a treble clef and a key signature of one sharp, followed by a series of eighth notes. Measure 3 starts with a treble clef and a key signature of one sharp, followed by a series of eighth notes.

Oral Metric Dictation. (See pages 8, 9.)

1

9

3

$\frac{3}{4}$ METER SIGNATURE; this means that each full measure contains the value of three quarter notes.

ULLABY.

CLAUS GROTH.

Softly and not too quickly.

CAROLINE WINCHERN.

1. Hush, my ba - by, sweet - est, best! Lit - tie
 2. Moon and stars the night - watch keep, O'er the
 3. In the grass lie flow - 'rets wee; Birds dream

mous - ie's gone to rest, Lit - tle bird - ie's
 roof from heav - en peep; Fair - y sto - ries
 in the ap - ple tree; Shut thy lit - tle

ceased to sing, Sleep - ing 'neath his moth - er's wing.
 they will tell If my dar - ling child sleeps well.
 peep eyes tight, Mous - ie, bird - ie, babe, good - night.

CALM ON THE LISTENING EAR OF NIGHT.

E. H. SEARS.

J. B. DYKES.

1. Calm on the lis - tning ear of night Come heav'n's me-lo - dious strains,
 2. Ce - les - tial choirs from courts a - bove Shed sa - cred glo - ries there;
 3. The answ'ring hills of Pal - es - tine Send back their glad re - ply;
 4. O'er the blue depths of Gal - i - lee There comes a ho - lier calm,
 5. "Glo - ry to God!" the sound - ing skies Loud with their an - them ring;

Where wild Ju - de - a stretch - es far Her sil - ver - man - tled plains.
 And an - gels, with their spar - kling lyres, Make mu - sic on the air.
 And greet, from all their ho - ly heights, The Day-Spring from on high.
 And Shar - oh waves, in sol - emn praise, Her si - lent groves of palm.
 "Peace to the earth, good will to men From heav'n's e - ter - nal King!"

~ SLUR. When one syllable is to be sung to more than one note the notes are slurred or tied together, thus: or Lit - tle

Divided Beat.

Vocal Drill.



Ch. Ser. E, pages 2 and 3.

Ex. 30.



Ex. 31.



Ex. 32.



Ex. 33.



Ex. 34.

Ex. 35.



Ex. 36.



Ex. 37.



♪ EIGHTH NOTE. ♪ EIGHTH REST. [] REPEAT MARKS; the matter between the marks is to be sung a second time. In the absence of the first of these marks, repeat from the beginning.

WHEN THE WIND BLOWS.

1. Oh, the dan - eing of the leaves When the wind blows, Oh, the
 2. Oh, the com - fort of the fire When the wind blows, Oh, the

daneing of the leaves When the wind blows, And the rushing of the trees Shouting,
 com-fort of the fire When the wind blows, While we hear the song and chat Of the

shriek-ing on the leas, Like the sound of seeth - ing seas,
 ket - tle and the eat, And the erick - et on the mat,

When the wind blows, When the wind blows, When the wind blows.

p, abbreviation of the Italian word *piano*, meaning soft. *f*, *forte*, strong. *ff*, *fortissimo*, very strong. Not only these, but nearly all abbreviations and words indicating the expression of music are from the Italian language. — means increase the tone power. — means decrease the tone power.

New Second Reader.

Ch. Ser. E, pages 2 and 3.

Ex. 38.



Ex. 39.



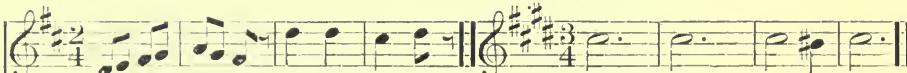
Ex. 40.*



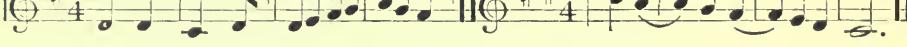
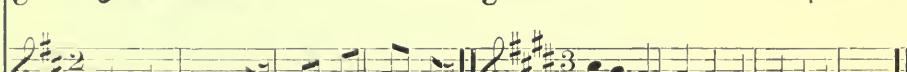
Ex. 41.



Ex. 42.



Ex. 43.



Oral Tonal Dictation. (See pages 7, 8.)



Rhythmic Dictation. (See page 10.)

Pupils to distinguish the tones and recognize the rhythm.

*Notice the difference between Ex. 40 and 41. The eighth rest shortens the note before it. The same effect is sometimes indicated by putting dots above or below the notes, thus: ♫ ♪

Chromatic Tones.

The mastery of chromatic tones is gained by practicing the same tone effect in another and already familiar representation. Thus, Fi or sharp 4, when taken from Sol, or 5, may be illustrated by Ti, or 7, when taken from Do, or 8. Thus:

Do, ti, do. Sol, fi, sol.

In a similar way, the effect of the sharp, applied to other scale degrees, may be shown:

The following exercise, illustrating chromatics, is easily acquired.

Ex. 44.

A musical score for a single melodic line. The key signature is A major (two sharps). The time signature is common time (indicated by '8'). The melody consists of eighth-note patterns. The lyrics are: "Do, ti, do, re, di, re, mi, ri, mi, fa, mi, fa, sol, fi, sol, la, si, la, ti, li, ti, do."

A horizontal strip of musical notation showing two measures. The key signature is A major (two sharps). Measure 11 starts with a eighth note followed by a sixteenth-note rest, then a eighth note followed by a sixteenth-note rest. Measure 12 starts with a eighth note followed by a sixteenth-note rest, then a eighth note followed by a sixteenth-note rest.

Ex. 45.

A musical score for piano, featuring two staves. The top staff uses a treble clef and a key signature of three flats, with a tempo marking of 3/8. The bottom staff uses a bass clef and a key signature of one flat. Measures 11 and 12 consist of eighth-note patterns. Measure 11 starts with a dotted half note followed by six eighth notes. Measure 12 starts with a dotted half note followed by five eighth notes.

NATURAL. A sharp, a flat, or a natural used as above is called an accidental, and the tone indicated is called a chromatic tone. Ex. 45 is similar to the second half of Ex. 44 in effect.

The natural is sometimes called the "cancel" because it cancels the effect of a sharp or a flat used either in the key signature or as an accidental. Thus in *a*, the natural cancels the flat used in the key signature; in *b*, it cancels the sharp used in the key signature; in *c*, the natural cancels both a sharp and a flat used as accidentals.

The musical score shows three measures of music. Measure 11 (part 'a') consists of eighth-note patterns: (dotted C, D), (E, F), (G, A), (B, C). Measure 12 (part 'b') starts with a half note G, followed by eighth notes: (D, E), (F, G), (A, B), (C, D). Measure 13 (part 'c') starts with a half note F, followed by eighth notes: (B, C), (D, E), (G, A), (F, G).

It will be seen that when the natural cancels a sharp it indicates a lower tone, and that when it cancels a flat it indicates a higher tone.

Chromatic Alterations.

Ch. Ser. E, page 4 ; page 5, Ex. 1, 2.

Ex. 46.

Do, ti, do. Sol, fi, sol.

Ex. 48.

Do, ti, do. Mi, ri, mi.

Ex. 49.

Ex. 50.

Do, ti, do, re, di, re, mi, ri, mi, fa, mi, fa, sol, fi, sol, la, si, la, sol, sol, do.

Ex. 51.

Ex. 52.

Ex. 53.

SOW IN THE MORN THY SEED.

Round in two parts.

Sow in the morn thy seed; At eve hold not thy hand; To
D.C.

doubt and fear give thou no heed, Broad-cast it o'er the land.

* When the voices of the first part reach the point marked with the asterisk, the voices of the second part begin at the beginning. *D.C., Da Capo*, return to the beginning.

WHERE THE BLUE HILLS RISE.

FRANZ MAIR.

1. Where the blue hills rise 'Neath the sun - ny skies, Where the
 2. Could I choose my lot In that pleas - ant spot, From the

lakes un - ruf - fled lie a - sleep, There, in calm re - pose From their
 cit - y I would turn and flee: There I'd pass my days, Sing - ing

cares and woes, Wea - ry souls their sweet con - tent may keep.
 mer - ry lays; Gyp - sy - like I'd roam at will and free.

A SPINNING SONG.

Hark! the wheel is whir - ring, With a drow - sy purr - ing

Turn it, turn with bus - y hand, Send its hum throughout the land;

Turn the wheel, O maid - en, With its treas - ure lad - en.

Oral Tonal Dictation.

The Key Signature (see page 13) shows us where Do is. Do is here the key tone.

Rhythm.

The preceding exercises and songs contain the various common metric forms with slight rhythmic variations. That is, while the various kinds of measure are illustrated, the variety of note values within the measure is very limited. The following exercises are intended to refresh the pupil's memory of the rhythmic figures already studied, and to prepare for new developments.

Development of a Rhythm.



Loo, loo, loo, loo, loo, loo, loo, loo; loo - oo, loo - oo, loo - oo, loo - oo;



loo, loo, loo, loo; loo, loo, loo, loo, loo, loo, loo;



loo - oo - oo, loo, loo - oo - oo, loo; loo-oo-oo, loo, loo-oo-oo, loo; loo.

1 and 2 lead to 3; 4 and 5, to 6. The three figures to be fixed by this exercise are 1, 3, and 6. These have been previously presented, but it is still necessary to call attention to the analysis, and to continue the daily drill.

If the children are allowed to move one finger slightly for each beat, the teacher can tell whether the idea is gained or not. For this purpose the pupil should have the right hand on the desk, palm down. To show the beat he should press the finger down and hold it while the tones for one beat are sung, then raise it and press it down again quickly for the next beat. The beating should make no noise. Notice that in this method of beating we count down beats only.

The ability to interpret rhythms quickly and accurately depends almost entirely upon the amount and kind of practice that is given. That is, rapidity of reading does not depend upon the reason or on slow processes of thought, but upon quickness of perception based upon a knowledge of the figures as wholes. The analysis of a rhythm, then, is merely an aid to its first interpretation, and incidentally a means of establishing a principle by which new rhythmic figures may be correctly interpreted, preparatory to memorizing.

The rhythmic drill is best conducted from Chart Series E, where the various forms or figures are analyzed, and then arranged in order for drill. The study of the chart, therefore, is an all-important matter, and should form a part of each lesson. If the chart is wanting, the analysis and the various figures should be copied upon the board, either from this book or from the reduced edition of the charts.

Having gained the power to interpret the rhythm at the sight of the representation, the next step should be to gain the power to recognize the rhythm when heard and to represent it correctly in notes on the staff. (Rhythmic dictation, page 10.)

In this work (1) the teacher may sing the rhythms and ask the pupils to tell which of the forms they hear, or (2) she may place the figures on the blackboard and sing them in varying order and ask the children to tell which she sings, thus:—

1 2

As soon as two figures are easily distinguished, others may be added. The work should also progress from the writing of single figures, to the expression of little phrases which consist of a combination of several figures, thus:—

1 2

Unevenly Divided Measure.

Vocal Drill.



Ch. Ser. E, page 7.

Ex. 54.



Ex. 55.



Ex. 56.



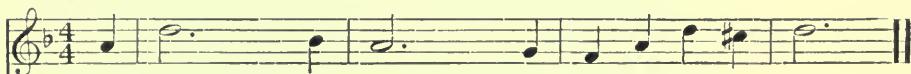
Ch. Ser. E, page 7, Ex. 2.

Ex. 57.



Ch. Ser. E, page 1, Ex. 3a, b, and Ex. 4.

Ex. 58.



Rhythmic Dictation. (See page 10.)

1

2

3



OLD TEMPEST.



1. Old Tem-peст is a sur-ly lord, He wields a huge and heavy sword, In
2. He rush-es in his cloudy car O'er trembling land and seas a-far, While
3. The ships that cross his ocean path Must bend be-fore his rising wrath, Or
4. He grim-ly shakes them there awhile, Then hur-ries on with careless smile, All



ver-y reck-less fash-ion; He lev-els for-ests at a blow, And
na-tions gaze and won-der; Fire flash-es from his hors-es'heels, The
feel his fa-tal pow-er; Up-on the loft-y moun-tain brow The
time and dis-tance scorn-ing: The sun be-holds the com-ing storm, And



lays their might-y monarchs low, And rends them in his pas-sion.
roll-ing of his char-iot wheels Af-frights the world in thun-der!
trees and plants be-fore him bow, And shrubs in ter-ror cow-er!
hides with-in his cham-ber warm, And waits a calm-er morn-ing.

THE MOON.



1. Ar-rayed in robes of sil-ver light, I move a-mid the orbs of night, A
2. In silence calm, ma-jes-tic, deep, A-long my starry course I sweep; The
3. The glow-ing sun, with lordly grace, De-lights to look up-on my face; He



queen with un-disput-ed sway, When dark-ness con-quers fly-ing day.
pass-ing years as-sail in vain, My beams a con-stant joy re-main.
rules the day with gold-en light, With sil-ver beams I rule the night.



Each line and space of the staff is called a degree. The scale occupies eight staff degrees.

Study of Flat Seven.

Vocal Drill.



Ch. Ser. E, page 6.

Ex. 59.

Ex. 61.

Ex. 62.

Ex. 60.

MORNING PRAYER.

CARL REINECKE (arr.).

Slowly.

1. Great God in Heaven, Who by my bed Thy faith - ful watch did
2. I thank Thee, Lord and Fa - ther mild, And all Thine an - gels

keep; And night's best bless-ings o'er me shed, Sweet rest and balm - y sleep;
too, And pray Thee still to help Thy child Thy ho - ly will to do.

> means accent.

Now Second Reader.

Ex. 63.

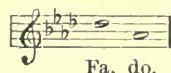
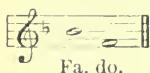
Ex. 64. Ch. Ser. E, page 1.

Ex. 65.

Dar - ling ba - by, sweet - ly sleep, While a sis - ter's watch I keep;

Safe - ly rest, no dan - ger fear! Love a - lone is wait - ing here.

— WHOLE REST. Either sharps or flats may be used for the Key Signature. If flats are used, the one farthest to the right is on Fa or four of the scale.



THE GOLDEN BOAT SONG.

Ch. Ser. E, Page 9, Ex. 2.

MRS. ORMISTON CHANT.

MRS. ORMISTON CHANT.



Here we float in our gold-en boat, Far a-way, far a-way.



Here we float in our gold-en boat, Far a-way.



See how we splash and wa-ter dash, While on the air the sun shines fair,



Sing-ing of birds and low-ing herds, Far a-way.



So we float in our gold-en boat, Far a-way, far a-way,



So we float in our gold-en boat, Far a-way.

Ex. 66.



Minor.

From the beginning of the course the exercises and songs imply a knowledge of tone relation which enables the singer to go from tone to tone in any order, producing minor as well as major effects indifferently, for it is the effect which is produced upon the ear to which we call attention rather than to the scientific explanation of how the effect is produced. Hence we have referred to the major scale as the scale from Do, and to the minor scale as the scale from La. The pupil experiences no more difficulty with the minor than with the major scale, but certain chromatic tones entering into minor formations must be studied not simply as chromatic tones, but as tones belonging in the minor scale. Thus, sharp five or Si must become so familiar as a scale tone that one can take it from any other tone of the scale as readily as one takes Do or Sol.

Major Scale.

Minor Scale.

As these scales have the same key signature (three flats) the minor scale is said to be the relative minor of E^b major, and since La is on C we call it the scale of C minor.

Study of Sharp Five or Si.

Ex. 67.

Do, ti, do. La, si, la. Do,re,ti, do. La,t,i,si, la.

Ex. 71.

Ex. 72.

Minor.

Vocal Drill.



Ch. Ser. E, page 1.

Ex. 73.

Ex. 74.

A musical staff in common time (indicated by 'C') and G major (indicated by a G clef). It consists of two measures. The first measure contains four notes: a quarter note 'Do', a half note 're', an eighth note 'ti', and another quarter note 'do'. The second measure contains four notes: a quarter note 'La', a half note 'ti', an eighth note 'si', and another quarter note 'la'.

Ex. 75.

A musical staff in common time (indicated by 'C') and G major (indicated by a G clef). It consists of two measures. The first measure has three notes: a quarter note, a half note, and another quarter note. The second measure has three notes: a quarter note, a half note, and another quarter note.

Ex. 76.

A musical staff in common time (indicated by 'C') and G major (indicated by a G clef). It consists of two measures. The first measure has three notes: a quarter note, a half note, and another quarter note. The second measure has three notes: a quarter note, a half note, and another quarter note.

Ex. 77.

A musical staff in common time (indicated by 'C') and G major (indicated by a G clef). It consists of two measures. The first measure has three notes: a quarter note, a half note, and another quarter note. The second measure has three notes: a quarter note, a half note, and another quarter note.

Ex. 78.

A musical staff in common time (indicated by 'C') and G major (indicated by a G clef). It consists of two measures. The first measure has three notes: a quarter note, a half note, and another quarter note. The second measure has three notes: a quarter note, a half note, and another quarter note.

Oral Tonal Dictation. (See pages 7 and 8.)

A musical staff in common time (indicated by 'C') and G major (indicated by a G clef). It consists of four measures. The notes are: a half note, a quarter note, a half note, a quarter note; a half note, a quarter note, a half note, a quarter note; a half note, a quarter note, a half note, a quarter note; a half note, a quarter note, a half note, a quarter note.

Rhythmic Dictation. (See page 10.)

A musical staff in common time (indicated by 'C') and G major (indicated by a G clef). It consists of four measures. The notes are: a half note, a quarter note, a half note, a quarter note; a half note, a quarter note, a half note, a quarter note; a half note, a quarter note, a half note, a quarter note; a half note, a quarter note, a half note, a quarter note.

Ex. 79.

Musical notation for Example 79, featuring two staves of music in 2/4 time. The first staff uses a treble clef and the second staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

Ex. 80.

Musical notation for Example 80, featuring two staves of music in 2/4 time. The first staff uses a treble clef and the second staff uses a bass clef. The music consists of eighth and sixteenth note patterns.

O, WHY SHOULD LIFE?

A. MÜHLING.

Musical notation for the first verse of the hymn, featuring one staff of music in common time. The melody consists of eighth and sixteenth notes.

1. O, why should life be stained with sor - row, When
 2. O, why should we dis - trust the mor - row, When

Musical notation for the second verse of the hymn, featuring one staff of music in common time. The melody continues with eighth and sixteenth notes.

Musical notation for the third verse of the hymn, featuring one staff of music in common time. The melody concludes with eighth and sixteenth notes.

God is ev - er good and kind?
 friend - ship lin - gers yet be hind?

Musical notation for the final verse of the hymn, featuring one staff of music in common time. The melody ends with eighth and sixteenth notes.

The Unevenly Divided Measure.

Ch. Ser. E, page 7.

Ex. 81.



Ex. 82.



Ex. 83.



Ex. 84.



MORNING SONG.



1. When the moon be - gins to steal On the new - born
2. Thou my heaven - ly Fa - ther, hear, From Thy throne on



day, In my cham - ber let me kneel, There in se - cret pray.
high; Thou wilt still my ev - 'ry fear, As the shad - ows fly.



The first note in Ex. 84 is called a catch note. Exercises opening with the catch note should cause no difficulty. The tone represented by the catch note should be sung without counting; beating should begin with the first tone in the first full measure.

FAREWELL TO THE BIRDS.

Ch. Ser. E, page 7.

FRANZ ABT.



1. The summer days are o - ver, And autumn swiftly flies; Cold winter's drawing
2. The birds that sang so sweetly Prepare to take their way To climes where golden



near us, And dark-er grow the skies. The fields are green no lon - ger, All sun-shine Now sheds its cheer-ing ray. Farewell, dear birds that leave us, Bright,

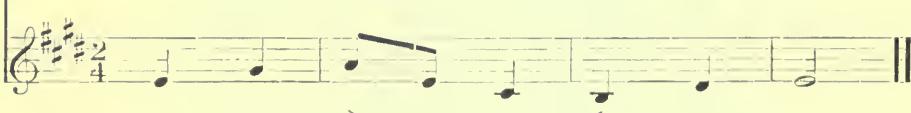


gaunt and bare the trees, Whilst thro' the dreary for-est Loud moans the stormy hap-py days to you! Come back with spring and give us Your dul - eet songs a -

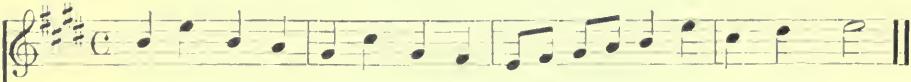


breeze, Whilst thro' the dreary for - est Loud moans the stormy breeze. new, Come back with spring and give us Your dul-cet songs a-new.

Ex. 85.



Ex. 86.



x DOUBLE SHARP.

New Second Reader.

Chromatic Study.

Vocal Drill.

A musical score for 'The Star-Spangled Banner' in G major and common time. The melody begins with a treble clef, followed by a sharp sign indicating G major. The first measure consists of two eighth notes. The second measure starts with a half note followed by a quarter note. The third measure contains a half note followed by a quarter note. The fourth measure starts with a half note followed by a quarter note. The fifth measure starts with a half note followed by a quarter note.

Ch. Ser. E, pages 5 and 7.

Ex. 87.

Ex. 88.

Ex. 89.

A musical score for two voices. The first measure shows 'Do, ti, do.' in G major, 2/4 time. The second measure shows 'Sol, fi, sol.' in G major, 2/4 time. The third measure shows 'fi, fa,' in G major, 2/4 time. The music consists of two staves, each with four measures. The notes are primarily eighth notes, with some sixteenth notes and rests.

Ex. 90.

Ex. 91.

Ex. 92.

A musical score for piano, showing two staves. The top staff uses a treble clef and a common time signature, with a key signature of one sharp. The bottom staff uses a bass clef and a common time signature, with a key signature of one sharp. Measures 11 and 12 are shown, consisting of eighth-note patterns.

Ex. 93.

A musical score for two voices. The top staff is for the soprano voice and the bottom staff is for the alto voice. The music consists of eight measures. The key signature is one sharp (F# major). The time signature is common time (indicated by '4'). The vocal parts sing eighth-note patterns primarily, with some sixteenth-note figures and rests.

Ex. 94.

A musical score for 'The Star-Spangled Banner' in G major and common time. The melody is shown in soprano clef, eighth notes, and sixteenth-note patterns. The score includes a basso continuo part with a sustained note and a harmonic progression.

Ex. 95.

A musical score for 'The Star-Spangled Banner' in G major, 2/4 time. The vocal part is in soprano C-clef, and the piano accompaniment is in bass F-clef. Measure 11 starts with a half note followed by eighth-note pairs. Measure 12 starts with a quarter note followed by eighth-note pairs.

Practice upon the type exercise at the top of the page should be continued until the effect of the chromatic is firmly fixed. The introduction of chromatic tones sometimes causes a loss of feeling for the original key.

Vocal Drill.



Ex. 96.

A WINTER SONG.

Oh, Win-ter is a stur-dy one! He takes de-light in wind and cold. He

loves some rough and nois - y fun, And plays his tricks on young and old, He

loves some rough and nois - y fun, And plays his tricks on young and old.

Ex. 97.

Do, fa - - do,

Ex. 98.

Ex. 99.

Ex. 100.

Ex. 101.

Ex. 102.

The vocal drill should be taken from various pitches; see page 7.

Exercises 100, 101, 102 show how rhythms develop. The rest in Ex. 102 simply takes the place of the dot.

New Second Reader.

Ch. Ser. E, page 1.

Minor.

Ex. 103.

Do, re, ti, do.

Ex. 104.

La, ti, si, la.

Ex. 105.

Ex. 106.

Ex. 107.

Ex. 108.

All the world seems still and white, While the snow-flakes fall.

Ex. 109.

PEACEFUL SLUMB'RING ON THE OCEAN.

STEPHEN STORACE.

pp

1. Peace - ful slum-b'ring on the o - cean, Sea - men fear no dan - ger
2. Is the wind tem - pes - tuous blow- ing? Still no dan - ger they de -

nigh; The winds and waves in gen - tle mo - tion Soothe them
sery; The guile - less heart, its boon be - stow - ing, Soothes them

with their lull - a - by,
with its lull - a - by, Lull - a - by, lull - a - by, lull - a - by,

lull - a - by, Soothe them with their lull - a - by.
lull - a - by, Soothes them with its lull - a - by.

pp, *pianissimo*, very softly. *Cres.*, *crescendo*, increase the tone power, like . *Dim.*, *diminuendo*, decrease the tone power, like .

Rhythms.

Ch. Ser. E, pages 1 and 7.

Ex. 110.



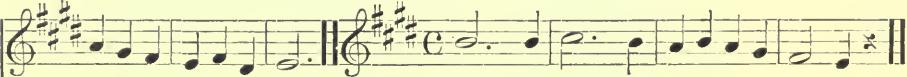
Ex. 111.



Ex. 112.



Ex. 113.



Oral Tonal Dictation. (See pages 7 and 8.)



Written Tonal Dictation. (See page 8.)



A BIRD IS SWEETLY SINGING.

FRANZ VON HOLSTEIN.

Ch. Ser. E, page 5.



A bird is sweetly sing - ing With-in the leaf - y wood; I



hear the car - ol ring - ing, With spring's de-light im - bued, . . . With



spring's de-light im - bued. O come and dwell with me Beneath the greenwood



O come . . . and dwell with me, Be -neath the



tree, O come and dwell with me.



green wood tree;

O come and dwell with me.

New Second Reader.

Study of Flat Seven.

Ch. Ser. E, page 6.

Ex. 114.

Do - e - re, do.

Ex. 115.

Mi, fa, mi.

Ex. 116.

La, te, la.

Ex. 118.

Ex. 119.

Ex. 120.

Ex. 121.

Do, do, ti, la, ti, re, ti, do.

Ex. 122.

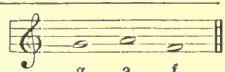
Sol, sol, fi, mi, fi, la, fi, sol.

Ex. 123.

Ex. 124.

Ex. 125.

The staff degree on which the G Clef turns is always lettered g.



The next degree above is lettered a, the next above that b, and so on; while the next below g is f, the next below that is e, and so on.

THE BOBOLINK.

p

1. Sweet bird, thy bower is ev - er green, Thy
2. O could I fly, I'd fly with thee; We'd

note is ev - er clear, Thou hast no sor - row
make on joy - ful wing Our an - nual vis - it

in thy song, No win - ter in thy year.
round the globe, Com - pan - ions of the spring.

Oral Tonal Dictation. (See pages 7 and 8.)

1 2 3 4

Written Rhythmic Dictation.

Write the above melody, *The Bobolink*, from hearing.

New Second Reader.

Minor with Sharp Five.

Ch. Ser. E, page 1.

Ex. 126.



Do, sol, fi - o - do,

Ex. 127.



La, si,

Ex. 128.



Ex. 129.



Ex. 130.

THE WATCHMAN.



1. Half-past one! Al - most two! Here's a rhyme, good folks, for you.
2. Half-past three! Al - most four! Hear the watchman at the door.



Half-past two! Al - most three! Here's an - oth - er rhyme, you see.
Half-past four! Al - most five! Come, good peo - ple, look a - live.



Oral Tonal Dictation.

1 Minor.

2

3

4



New Second Reader.

Ex. 131.



THE WINTER SNOW.

ALFRED, LORD TENNYSON.

Full knee-deep lies the winter snow, And the winter winds are wea-ri- ly
 sigh - ing; Toll ye the church bell sad and slow, And tread
 soft - ly and speak low, . . . For the old year lies a - dy - ing.

The musical notation for 'The Winter Snow' features three staves of sixteenth-note patterns. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature ('C'). The second staff begins with a treble clef and a common time signature ('C'). The third staff begins with a treble clef and a common time signature ('C'). The lyrics are integrated into the music, with the words placed under the corresponding notes.

Ex. 132.

The musical notation for 'The Winter Snow' features four staves of sixteenth-note patterns. The first staff begins with a treble clef, a key signature of one sharp (F#), and a common time signature ('C'). The second staff begins with a treble clef and a common time signature ('C'). The third staff begins with a treble clef and a common time signature ('C'). The fourth staff begins with a treble clef and a common time signature ('C'). The lyrics are integrated into the music, with the words placed under the corresponding notes.

Ex. 133.



Ex. 134.



Ex. 135.



Ex. 136.



Ex. 137.



The effect of the different meters should be brought out by a strict regard for the accents. In all the meters the principal accent falls on the first beat of the measure, and in four and six part measure a secondary accent falls on the third and fourth beats respectively. The correct effect of four part measure can be secured by alternately pronouncing com' pro mis' ing, and counting: — "com' pro mis' ing, — one', two, three', four."

Chromatics Continued.

The successions of tones Mi, Fa, Fi, Sol; Sol, Fi, Fa, Mi; Do, Ti, Te, La; and La, Li, Ti, Do, represent what are known as progressions by minor seconds. The mastery of these combinations is a comparatively easy matter if right method is pursued in presenting them for study. A glance at the type exercise on page 21 will show how the matter may be taken up, but it will certainly be found that the tendency of the pupil is to fall below the correct pitches in descending successions, and to rise above the correct pitches ascending, hence it is necessary to fix well the first and last tones before attempting the succession; thus if Sol, Fi, Fa, Mi are under consideration, the point of departure, Sol, and the destination, Mi, should first be fixed:—

Dwell upon each division of the exercise until it is sung perfectly.

With the ascending successions pursue a similar course; thus, to teach Mi, Fa, Fi, Sol, sing:—

The general principle governing the perception of chromatic tones which progress immediately to a scale tone consists in keeping in mind the scale tone to which the progression tends and attaching the chromatic tone to it. For example, the successions Mi, Fi, Sol, and Re, Fi, Sol, and Do, Fi, Sol, are equally simple when Fi, Sol are considered as a connected effect, so that we sing not Do, Fi, Sol with equal stress on each tone, but Do, Fi-Sol, having in mind Do, Sol, with Fi connected with the Sol and not with the Do.

Drill from the chart is very important in connection with this work.

Ex. 138.

New Second Reader.

Ex. 139.

Progression by Minor Seconds.

Practice the four exercises that follow, separately. When they are familiar sing them as one exercise.

Ch. Ser. E, page 11.

Ex. 140.



Ex. 141.



Ex. 142.



Ex. 143.



Ex. 144.



Ex. 145.



A PRAYER.

Ch. Ser. E, page 11, Ex. 1b.

ROBERT BURNS.

O Thou, in whom we live and move, Who mad'st the sea and shore, Thy
 good - ness con - stant - ly we prove, And grate - ful would a - dore.

THE WIND.

CHRISTINA ROSSETTI.

MARY CARMICHAEL (arr.).

1. Who has seen the wind? Nei - ther I nor you; But
 2. Who has seen the wind? Nei - ther you nor I; But
 when the leaves hang trem - bling, The wind is pass - ing through.
 when the trees bow their heads, The wind is pass - ing by.

Ex. 146.

Do, ti, do. La, si, la.

Ex. 148.

Ex. 149.

Ex. 150.

Ex. 151.

Ex. 152.

The Triplet.



In the above exercise three eighth notes are given the time indicated for two. Triplets, as they are called, vary considerably from the simple form here given. Some of the more common variations of this figure are the following:

1. The first two notes of the triplet occur on the same staff degree and are combined into one :



2. This effect may also be represented thus :



3. The same figure differently arranged gives this :



4. Still another common figure is produced by prolonging the first tone of the triplet (indicated by the dot) and making the second tone correspondingly short, thus :



Study of Triplets.

Vocal Drill.



Ch. Ser. E, page 11.

Ex. 153.



Ex. 154.



Ex. 155.



Ex. 156.



Ex. 157.



Ex. 158.



Rhythmic Dictation.



New Second Reader.

TO THE NIGHTINGALE.

CARL REINECKE.

Allegretto.

1. Stay with us, sweet song - stress, Dar - ling night - in - gale!
2. Hushed are grove and mead - ow, Lis - ten - ing to thee!
3. Stay with us, sweet song - stress, Dar - ling night - in - gale!



- Send thy song re - sound-ing O - ver hill and dale!
Not a leaf - let rus - tleth On the for - est tree.
Send thy song re - sound-ing O - ver hill and dale!



- Send thy song re - sound-ing O - ver hill and dale!
Not a leaf - let rus - tleth On the for - est tree.
Send thy song re - sound-ing O - ver hill and dale!

Ex. 159.

*Allegretto*, in a lively, cheerful manner.

New Second Reader.

Minor with Sharp Five.

Vocal Drill.

Major.

Minor.



Ex. 160. Ch. Ser. E, page 1.



Key to Ex. 160.



Ex. 161.



Ex. 162.



Oral Tonal Dictation.



The sharp five or Si of the minor scale is not strictly a chromatic tone, as it belongs in the scale. (See Ch. Ser. E, page 1, Ex. 3, 4, 5, and 6.) When the ear is thoroughly familiar with the effect of the minor scale, this tone becomes a necessity to the ear, and it will be sung as freely by children as any other tone of the scale. Sing the above exercises till they are entirely familiar.

Ex. 163.



Ex. 164.



LITTLE SNAIL.

A. J. FOXWELL.

Musical notation for the song "Little Snail" by A. J. Foxwell, featuring three staves of music in 6/8 time with a key signature of one flat. The notation consists of eighth and sixteenth note patterns.

1. Lit - tle snail, come out to me, I should like thy form to see;
 2. Ah! thou now art creep-ing out, And thy horns be - gin to sprout;



Rest not al - ways in thy cell, Where thou dost de - light to dwell.
 This way, that way, how they bend! Have they eyes up - on the end?



Minor with Sharp Five.

Ch. Ser. E, page 1.

Ex. 165.

Ex. 165.

Do,ti, re,re,do.

Ex. 166.

Ex. 167.

Ex. 166.

La,si, ti,ti,la.

Ex. 168.

Ex. 168.

Ex. 169.

Ex. 169.

Ex. 170.

Ex. 170.

Ex. 171.

Ex. 171.

Ex. 172.

Ex. 172.

Ex. 173.

Ex. 173.

Ex. 174.



Ex. 175.



EVENING HYMN.

FRANZ ABT.



1. Even-ing spreads her mantle O - ver lake and lea; Now, while all is
 2. When the night de - scend-eth O - ver all the land, Tran-quil is my



si-lent, Let me tran-quil be! Heed my child-hish sor-row, Fa-ther, hear my
 spir-it, Rest-ing in Thy hand. Thou wilt keep me, guarded, Thou wilt hear my



prayer; All my faith re - pos - es In thy heav'n-ly care!

mf, mezzo forte, moderately strong.

MAY.

FRANZ MAIR.



1. Tra la, tra la, tra la! The morn-ing pours its gold-en beams, Tra
 2. Tra la, tra la, tra la! Come, wan-der in the meadows green, Tra



la, tra la, tra la! And ear-ly wakes us from our dreams, While balmy air in -
 la, tra la, tra la! Where flow'rs in rich ar-ray are seen; There join the u - ni-



vades our home, And woos us in the woods to roam; The trees in fair - est
 ver - sal joy, Let pleasure ev - 'ry tongue em-ploy; U - nite with birds and



garb ap-pear, For love - ly May, For love - ly May is here.
 ear - ol clear, For joy - ous May, For joy - ous May is here.



New Second Reader.

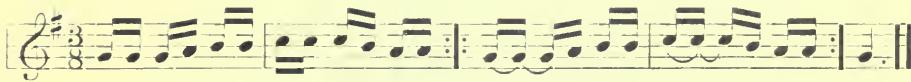
Study of Rhythm.

Ch. Ser. E, page 9.

Ex. 176.



Ex. 177.



Ex. 178.



Ex. 179.



Ex. 180.



Ex. 181.



Ex. 182.



Ex. 183.



The above drill exercises should be sung at first with three beats to a measure, but when the movement is mastered one beat to a measure should be given. When correctly sung in that manner they lead directly to six-eight meter and give the pupil power to sing six-eight meter readily, giving but two beats to each measure.

New Second Reader.

THE STARS.

Slowly.

1. How pret - ty is each lit - tle star, Each ti - ny twin-kler, soft and meek ! Yet
 2. They tell the glo - ry of the Lord, And of His fa - ther's love for all. He



ma - ny in this world there are Who do not know that stars can speak.
 made the star, the flow'r, the child, And cares for them, the great and small.



Ex. 184.



A CRADLE SONG.



1. Hush, the waves are roll - ing in, White with foam, white with foam;
 2. Hush, the winds roar hoarse and deep! On they come, on they come;
 3. Hush, the rain sweeps o'er the knowes, Where they roam, where they roam;



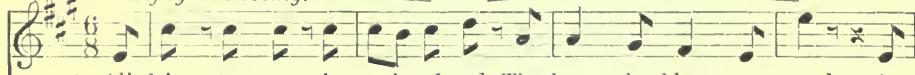
- Fa - ther toils a - mid the din, But ba - by sleeps at home.
 Broth - er seeks the la - zy sheep, But ba - by sleeps at home.
 Sis - ter goes to seek the cows, But ba - by sleeps at home.



THE CARNATION.

EDWARD OXFORD.

CIRO PINSUTI.

** Softly and evenly.*

1. All fair to see, in garb of red, Thy love - ly blos - soms stand, As
 2. Like in - cense on the balm - y air Thy won-drous scents up - rise, And



- if their ver - y hearts had bled To deck the smil - ing land!
 charm the birds that hov - er there. O'er - come by sweet sur - prise!



* For chromatic study for this song, see Ch. Ser. E, page 11, all.
 Give but two beats to the measure.

UP YONDER ON THE MOUNTAIN.

CARL REINECKE.

Ch. Ser. E, page 9, Ex. 2.



1. Up yon - der on the moun - tain, There stands a house so
 2. Had I the wild dove's pin - ions, I'd fly o'er all the
 3. A pret - ty house I'd build me, All of the elo - ver
 4. And when the house was fin - ished, I'd wish from Heav'n a -



high; And from it ev - 'ry morn - ing Two tur - the doves do
 land To seek my lit - tle broth - er, And take him by the
 green; I'd roof it o'er with box - wood And flow'rs of gold - en
 bove A lit - tle, lit - tle ba - by, To be my tur - tle



fly, And from it ev - 'ry morn - ing Two tur - the doves do fly.
 hand, To seek my lit - tle broth - er, And take him by the hand.
 sheen, I'd roof it o'er with box - wood And flow'rs of gold - en sheen.
 dove, A lit - tle, lit - tle ba - by, To be my tur - tle dove. ||

Ex. 185.



Ex. 186.



Chromatics.

Ex. 187.

Sol, la, ti, do.
Re, mi, fi, sol.

Ex. 190.

Sol, fi, mi, re, sol.
Sol, fi, mi, re, do.

Ex. 193.

Mi, fi, sol, fa, re, do.

Ex. 194.

Ex. 195.

Ex. 196.

THE MORNING STAR.

CARL REINECKE.

1. So ear - ly why, and whence so far, O la - dy bright, fair morning star, In
 2. The lit - le birds up - on the tree Have just be - gun their ti - ri - lee, As,

ra-diant robe of splendor rare, A gold - en glo - ry in thy hair, With
 wak-ing on the leaf - y spray, Each wishes to his mate good day. And,

shin - ing eyes so clear and blue All fresh-ly bathed in morn-ing dew? hear! now, from the chap - el there, The tin - kling bell that moves the air,

SONG HARMONIOUS.

Allegretto. dolce.

When song har - mo - nious, har - mo - nious shall re - bound, In
 ech - oes, in ech - oes from the vast pro - found, When
 song har - mo-nious, har - mo - nious shall re - bound, In ech - oes, In
 song har - mo - nious shall re - bound, In ech - oes,
 ech - oes from the vast pro - found, The earth shall catch, shall
 from the vast pro - found, The earth shall catch,
 catch the charming sound, with wide, with wide - dif - fus - ing joy.
 shall catch the charm-ing sound, with wide, with wide-dif - fus - ing joy.

Dolce, softly and with expression.

Rhythm.

The presentation and analysis of the dotted eighth note followed by the sixteenth, to be sung as one beat, $\frac{3}{16}$, is fully given in the chart. There are two principal ways in which this figure may be conceived. (1) It may be developed as a modification of two eighth notes to the beat; thus B may be considered as a modification of A.

Or (2) the figure may be developed from the sixteenth note thus:—

loo,loo,loo,loo,loo,loo,loo,loo-oo-oo,loo,loo-oo-oo,loo,loo,loo,loo,loo.

In *a* each note is sounded separately. In *b* the first three notes of the group are sounded as one. In *c* the effect is shown to be the same as the figure we are studying. This analysis shows the exact value of each note.

Many variations of the figure are now possible, but the one which is most likely to occur in music is represented by replacing the dot by the rest.

Ex. 197.

Ex. 198.

Ex. 199.

Ex. 200.

Ex. 201.

Ex. 202.

Rhythmic Study.

Ch. Ser. E, page 12.

Ex. 203.



Ex. 204.



Ex. 205.



Ex. 206.



Ex. 207.



Ex. 208.



Ex. 209.



Ex. 210.



Ex. 211.



Chromatic and Rhythmic Study.

Vocal Drill.



Ch. Ser. E, page 5.

Ex. 212.

Ex. 213.

Do, re, ti, do. Sol, la, fi, sol.

Ex. 214.

Ex. 215.

Ex. 216.

Ex. 217.

Ex. 218.

Ex. 219.

Ex. 220.

In beginning three-part work, first allow the parts to be sung separately. Then combine them. Dwell upon the first exercises until the harmony is pure.

New Second Reader.

OLD ENGLISH CAROL.

Andante.

1. There came to pass as God's will was, E'en as the an - gel told; A -

2. Good peo - ple all, both great and small, The which do hear our voicee, With



bout mid - night an an - gel bright Came to the shepherd's fold, And

one ac - eord let's praise the Lord, And in our hearts re - joice; Let



told to them both where and when Born was the child our Lord, And

us be bound in kin - dred love, While we our lives do spend, Whilst



all a - long this was the song, "All glo - ry be giv'n to God." we have space let's pray for grace, And so let our ear - ol end.

*Andante, slowly, moderately.*

CHORUS.



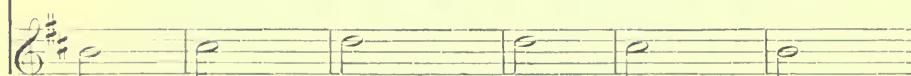
Then sing we all, both great and small, No - el! No - el! No - el! We



may re - joice To hear the voice Of the an - gel Ga - bri - el.



Ex. 221.



Minor Study.

Ch. Ser. E, page 11, Ex. 1.

Ex. 222.

Do, re, re, ti, do.

Ex. 224.

Ex. 225.

Ex. 226.

Ex. 227.

Ex. 228.

Ex. 229.

Ex. 230.

METER SIGNATURE; this means that there are two beats to a measure.

Study of Rhythm.

Ch. Ser. E, page 9.
Ex. 231.



Ex. 232.



Ex. 233.



NOW WITH THE RISING, GOLDEN DAWN.

LYRA CATHOLICA.



1. Now with the ris-ing, golden dawn, Let us, the chil-dren of the day,
2. O may the morn so pure, so clear, Its own sweet calm in us in - still, A



Cast off the darkness which so long Has led our guilt-y souls a - stray.
guile-less mind, a heart sin-eere, Sim-plie-i ty of word and will.



O YE HOURS.

FELICIA HEMANS.

mf

1. O ye hours! ye sun - ny hours! Float - ing light - ly by,
2. O ye hours! ye sun - ny hours! Are ye wast - ing song?
3. O ye hours! ye sun - ny hours! In your si - lent flow,



Are ye come with birds and flow'rs, O - dors and blue sky?
Doth wild mu - sic stream in show'r's All the groves a - mong?
Ye are might - y, might - y pow'r's! Bring ye bliss or woe?



“Yes! we come, a - gain we come, Through the wood - paths free;
“Yes! the night - in - gale is there While the star - light reigns,
“Ask not this— oh! seek not this! Yield your hearts a - while

*dim.*

Bring - ing ma - ny a wan - d'rer home, With the bird and bee.”
Mak - ing young leaves and sweet air Trem - ble with her strains.”
To the soft wind's balm - y kiss, And the heav'n's bright smile.”



The Catch Note.

Ch. Ser. E, page 9.
Ex. 234.



Ex. 235.



Ex. 236.



Ex. 237.



Ex. 238.



SONG OF THE WAVES.

Ch. Ser. E, page 9, Ex. 2c.

F. C. MAKER.

1. Bright spir - its are we! Oh! who half so free As the
 2. We flash clear and bright When sun's glad light From the
 3. We sport with the breeze Of Are - tie seas, By

erest - ed waves of the o - ean! How loud - ly we roar On the
 ros - y east ad - van - ees. At night-tide se-rene, In the
 des - o - late shores up - leap - ing. We mir - ror the blue Of the

rock-guard-ed shore, And tum - ble in wild eom - mo - tion!
 moon - light sheen, We rev - el in ghost - ly dan - ces.
 trop - ic's hue, Round is - lands of cor - al sweep - ing.

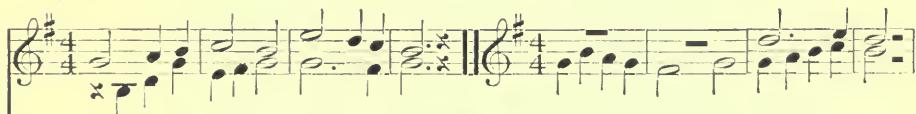
O - ho! o - ho! oh! who so free as the foam-ing waves of the rolling sea! Oh!



who so free As the foam - ing waves of the ris - ing sea!



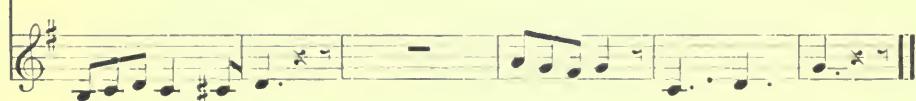
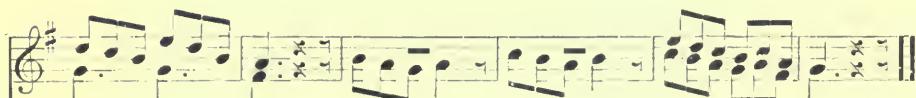
Ex. 239.



Ex. 240.



Ex. 241.



WINTER AND SPRING.

J. SNEDDON.

mp

Now Win-ter's rain and snow and storm a - larm - ing, As

Now Win-ter's rain and snow and storm a - larm - ing, As

searching-ly the wild winds blow, ex - eite our fears;

search - ing wild winds, searching wild winds blow, ex - cite our fears;

Soon re - viv - ing Spring, our sens - es charm - ing, Will

Soon re - viv - ing Spring, sens - es charm - ing, Will

bring back flow'rs, and will bring back birds to greet our eyes, and to charm our ears.

bring back flow'rs, and and birds to charn our ears.

Key to above Chromatics.

*mp, mezzo piano*, moderately soft. *Rall., rallentando*, softer and slower.

New Second Reader.

OLD KING COLE.

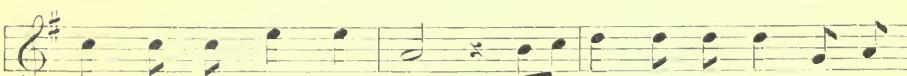
NURSERY RHYME.



1. Old King Cole was a mer-ry old soul, And a mer-ry old soul was
2. Old King Cole was a mer-ry old soul, And a mer-ry old soul was



- he; He called for his pipe, and he called for his bowl, And he
he; They brought him his pipe, and they brought him his bowl, And they



- called for his fid - dlers three. He called for his pipe, and he
sent him his fid - dlers three. He smoked from his pipe, and he



- called for his bowl, And he called for his fid - dlers three.
drank from his bowl, And he danced to his fid - dlers three.

Ex. 242.

Ex. 243.

Ex. 244.



Ex. 245.



At night I see the stran-geст things, Courts and thrones, and queens and kings.



SINGING.

ROBERT LOUIS STEVENSON.

1. Of spec-kled eggs the bird - ie sings, And nests a - mong the trees; The
 2. The chil-dren sing in far Ja - pan, The chil-dren sing in Spain; The

sail - or sings of ropes and things, In ships up - on the seas.
 or - gan with the or - gan man Is sing - ing in the rain.

HYMN OF NATURE.

JOHN AUSTIN.

1. Hark! my soul, how ev - 'ry - thing Strives to serve our bounteous King;
 2. Wake, for shame, my slug-gish heart, Wake, and glad - ly sing thy part;

Each a dou - ble trib - ute pays, Sings its part and then o - beys.
 Learn of birds, and springs, and flow'rs, How to use thy no - bler powers.

BUILDING.

HENRY W. LONGFELLOW.



1. In the eld - er days of Art, Build - ers wrought with greatest care
 2. Let us do our work as well, Both the un - seen and the seen,



Each mi - nute and un - seen part; For the gods see ev - ry-where.
 Make the house where God may dwell, Beau - ti - ful, en - tire, and elean.



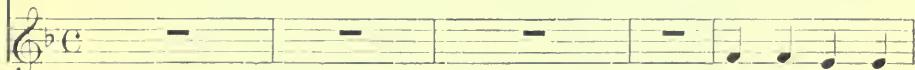
LORD, TO THEE I LIFT MY EYES.

Ch. Ser. E, pages 5 and 6.

G. NAKONZ (arr.).



1. Lord, to Thee I lift my eyes, O my heart pre-prepare; Bend-ing from the
 2. All the e - vil of the day, By Thy grace for-give; Help me bet-ter
 3. Keep me safe - ly thro' the night, Shield me in Thy love; Cheer my spir - it



star - ry skies, Hear my even - ing prayer, Hear my even - ing prayer.
 to o - bey, Teach me how to live, Teach me how to live.
 with a light From the realms a - bove, From the realms a - bove.



New Second Reader.

Minor Study.

Ch. Ser. E, page 11, Ex. 1.

Ex. 246.



Ex. 247.



Ex. 248.



Ex. 249.



Ex. 250.



HOW PURE THE PEACEFUL PLEASURE.

GACKSTATTER.



Major and Minor.

Vocal Drill.



Ch. Ser. E, page 12.
Ex. 251.



Ex. 252.



Ex. 253.



Ex. 254.



Ex. 255.



COME TO THE SUNSET TREE.

FELICIA HEMANS.



Come to the sun - set tree, The day is past and gone, . . . The



Come to the sun - set tree,

The day is past and

New Second Reader.



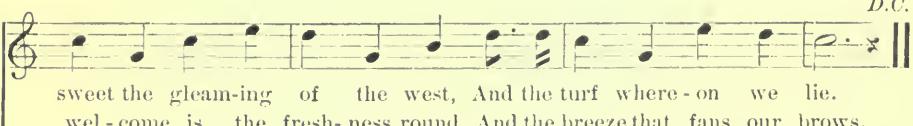
1. Sweet is the hour, the hour of rest,
2. Sweet is the joy - ous whis - pered sound,



Sweet is the sigh, the wind's low sigh, And
Heard 'mong the leaf - y, leaf - y boughs, And



D.C.



Fine, the end. D.C., da capo, return to the beginning.

New Second Reader.

Progression by Minor Seconds and Augmented Primes.

Ex. 256. Ch. Ser. E, page 11.



Ex. 257.

Musical notation for Example 257, featuring two melodic lines in G clef, 2/4 time, and common key signature. The top line consists of quarter notes and eighth notes, while the bottom line features eighth-note patterns.

Ex. 258.

Musical notation for Example 258, featuring a single melodic line in G clef, 2/4 time, and common key signature. The notes are primarily quarter notes and eighth notes, with some sixteenth-note patterns and rests.

Ch. Ser. E, page 9, Ex. 2.

Ex. 259.

Musical notation for Example 259, featuring two melodic lines in G clef, 3/4 time, and common key signature. The top line consists of eighth and sixteenth notes, while the bottom line features eighth-note patterns.

Musical notation for Example 259, continuing the two melodic lines in G clef, 3/4 time, and common key signature. The top line consists of eighth and sixteenth notes, while the bottom line features eighth-note patterns.

A SONG OF BIRDS.



1. Lis - ten to the mu - sie Com - ing with the breeze,
 2. They are sing - ing ear - ly, Just at break of day;
 3. Im - i - tate the song - sters, In their pleas - ant song,



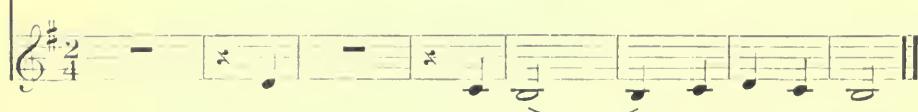
'Tis the mer - ry song - sters 'Mong the wav - ing trees,
 Let us, with our voi - ces, Join their tune - ful lay,
 Sing - ing ev - er clear - ly, Free - ly, full and strong,



'Tis the mer - ry song - sters 'Mong the wav - ing trees.
 Let us, with our voi - ces, Join their tune - ful lay,
 Sing - ing ev - er clear - ly, Free - ly, full and strong.



Ex. 260.



GOLDEN SLUMBERS KISS YOUR EYES.



1. Gold - en slum - bers kiss your eyes, Smiles a - wake you when you rise;
 2. Care you know not, there-fore sleep, While I o'er you watch do keep;



Sleep, pret-ty maiden, do not cry, And I will sing a lull - a - by.



Lull - a - by, lull - a - by, lull - a - by,



Lull - a - by, lull - a - by, I will sing a lull - a - by, . . .



Lull - a - by, . . . lull - a - by, . . . I will sing a lull - a - by.

rall.

Ex. 261.

Ex. 262.

Ex. 263.

Study of Flat from Below.

Vocal Drill.



Ch. Ser. E, page 10.

Ex. 264. (a)

(b)

(c)

Three measures of music on a single staff. Measure (a) has notes on the first, third, and fifth strings. Measure (b) has notes on the second, fourth, and sixth strings. Measure (c) has notes on the third, fifth, and seventh strings. The lyrics 'Mi, fa, mi.', 'Re, me, re.', and 'Sol, le, sol.' are written below each measure respectively.

Ch. Ser. E, page 10, Ex. 1a and b.

Ex. 265.

A single staff of music consisting of eight measures. The notes are primarily on the first, third, and fifth strings, creating a continuous rhythmic pattern.

Ex. 266.

A single staff of music consisting of eight measures. The notes are primarily on the first, third, and fifth strings, creating a continuous rhythmic pattern.

Ex. 267.

A single staff of music consisting of eight measures. The notes are primarily on the first, third, and fifth strings, creating a continuous rhythmic pattern.

Ex. 268.

A single staff of music consisting of eight measures. The notes are primarily on the first, third, and fifth strings, creating a continuous rhythmic pattern.

Ex. 269.

A single staff of music consisting of eight measures. The notes are primarily on the first, third, and fifth strings, creating a continuous rhythmic pattern.

Ex. 270.

A single staff of music consisting of eight measures. The notes are primarily on the first, third, and fifth strings, creating a continuous rhythmic pattern.

Ex. 271.

A single staff of music consisting of eight measures. The notes are primarily on the first, third, and fifth strings, creating a continuous rhythmic pattern.

Notice that flat three produces the effect of the minor.

WHITSUNTIDE.

ROBERT HERRICK.

When yew is out then birch is in, And ma - ny flow'r's be - side, Both
of a fresh and fra - grant kind, To hon - or Whit- sun - tide.

A CANDLEMAS SONG.

ROBERT HERRICK.

1. Kin - dle the Christ-mas brand, and then Till sun - set let it burn; Which,
2. Part must be kept, wherewith to tend The Christmas log next year; And

quench'd, then lay it up a - gain, Till Christ-mas next re - turn.
where 'tis safe - ly kept, the fiend Can do no mis - chief there.

Minor.

Vocal Drill.



Ch. Ser. E, page 10.

Ex. 272. (a)

Musical notation for vocal drill "Mi, fa, mi." It consists of three measures in common time (indicated by a 'C') and a key signature of one flat (indicated by a 'F#'). The first measure has a bass clef, the second has a treble clef, and the third has a bass clef. The notes are eighth notes. The lyrics "Mi, fa, mi." are written below the notes.

(b)

(c)

Ex. 273.

Musical notation for vocal drill "Do, ra, do." It consists of three measures in common time (indicated by a 'C') and a key signature of one flat (indicated by a 'F#'). The first measure has a bass clef, the second has a treble clef, and the third has a bass clef. The notes are eighth notes. The lyrics "Do, ra, do." are written below the notes.

Do, ra, do.

Re, me, re.

Ex. 274.

Musical notation for vocal drill "Re, me, re." It consists of three measures in common time (indicated by a 'C') and a key signature of one flat (indicated by a 'F#'). The first measure has a bass clef, the second has a treble clef, and the third has a bass clef. The notes are eighth notes. The lyrics "Re, me, re." are written below the notes.

Ex. 275.

Musical notation for vocal drill Ex. 275. It consists of two measures in common time (indicated by a 'C') and a key signature of one sharp (indicated by a 'G#'). The notes are eighth notes. The lyrics "Ex. 275." are written below the notes.

Ex. 276.

Musical notation for vocal drill Ex. 276. It consists of two measures in common time (indicated by a 'C') and a key signature of one sharp (indicated by a 'G#'). The notes are eighth notes. The lyrics "Ex. 276." are written below the notes.

Ex. 277.

Musical notation for vocal drill Ex. 277. It consists of two measures in common time (indicated by a 'C') and a key signature of one sharp (indicated by a 'G#'). The notes are eighth notes. The lyrics "Ex. 277." are written below the notes.

The vocal drill should be practiced as suggested on pages 5, 6, 7.

THE MAY POLE.

ROBERT HERRICK.

The musical score consists of five staves of music. The first three staves are in common time (indicated by 'C') and the last two are in 2/4 time (indicated by '2'). The key signature varies between G major (one sharp) and C major (no sharps or flats). The lyrics are written below the notes:

The May - pole is up, Now give me the cup; I'll
 drink to the gar - lands a - round it; But first un - to those Whose
 hands did com - pose The glo - ry of flow - ers that crown'd it.

Ex. 278.

This example shows two measures of music in common time (G major). The first measure consists of eighth-note pairs (two eighth notes per beat). The second measure consists of eighth-note pairs followed by a single eighth note.

Ex. 279.

This example shows two measures of music in common time (G major). The first measure consists of eighth-note pairs. The second measure consists of eighth-note pairs followed by a single eighth note.

Oral Tonal Dictation.

A musical staff in common time (G major) with a key signature of one sharp. The staff is divided into five measures, labeled 1 through 5 above the staff. Measure 1 starts with a quarter note. Measures 2, 3, 4, and 5 each begin with a half note.

New Second Reader

Study of Chromatics.

Ch. Ser. E, page 11.

Ex. 280.

Do, ti, la, do, te, la, do, ti, te, te, la.

Ex. 281.

Ex. 282.

Ex. 283.

Ex. 284.

Who's seen my day? 'Tis gone a-way, Nor left a trace In a - ny place.

Ex. 285.

THE NIGHT.

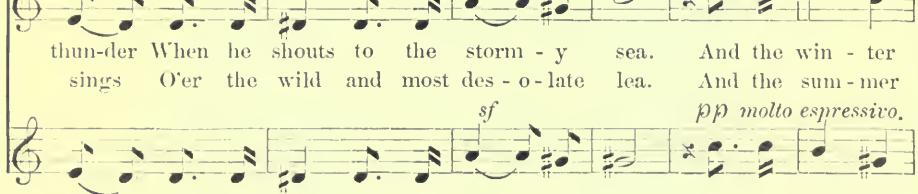


strong and free; And a voice for won-der Like the wrath of the
mel - o - dy; And new life she brings To the world as she



ff

thun-der When he shouts to the storm - y sea. And the win - ter
sings O'er the wild and most des - o - late lea. And the sum - mer



sf

night Is all cold and white, And she sing - eth dole - ful - ly.
night Is all warm and bright, And she sing - eth a song of glee.



sf, Sforzando, loud and clear. *Molto espressivo.* with much expression.

Study of Rhythm.

Ch. Ser. E, page 9.

Ex. 286.



Ex. 287.



Ex. 288.



Ex. 289.



PICTURE BOOKS IN WINTER.

Ch. Ser. E, page 5.

ROBERT LOUIS STEVENSON.



1. Sum-mer fad-ing, win-ter comes, Frost-y morn-ings, tin-gling thumbs,
2. We may see how all things are, Seas and cit-ies, near and far,



Win-dow rob-ins, win-ter rooks, And the pic-ture sto-ry books.
And the fly-ing fair-ies' looks, In the pic-ture sto-ry books.



Wa-ter now is turned to stone Nurse and I can walk up-on;
How am I to sing your praise, Hap-py chim-ney-cor-ner days,



Still we find the flow-ing brooks In the pic-ture sto-ry books.
Sit-ting safe in nur-s'ry nooks, Read-ing pic-ture sto-ry books?



Chromatic Study.

Ch. Ser. E, page 11, Ex. 2.

Ex. 290.



Ex. 291.



Ex. 292.



Ex. 293.



Ex. 294.



Ex. 295.



EVENING SONG.

F. SILCHER.

Softly.

1. The sun gives forth his wan - ing light While
2. Ere Thou, O Lord, dost close mine eyes, My
slow - ly sink - ing from our sight; He smiles a - dieu to
voice to . Thee in prayer shall rise: "O Heaven - ly Fa - ther,
sky and plain, Like one who'll soon re - turn a - gain.
draw Thou near—From out my night let morn ap - pear."

Ex. 296.

New Second Reader.

Minor Study

Vocal Drill.



Ch. Ser. F, page 1.

Ex. 297.

A

B

C

D

Ch. Ser. F, pages 1 and 2.

Ex. 298.

Ex. 299.

Ch. Ser. F, page 10, all.

Ex. 300.

Ex. 301.

Ex. 302.

me,

Ex. 303.

The sharps or flats used in the key signature affect the pitch-names of the staff degrees on which they are placed. Thus if a sharp (♯) is placed on the degree lettered F, we no longer call this degree F, but F sharp. In the same manner if a flat (♭) is placed on the staff degree lettered B, we call this degree B flat.

THE CHILDREN'S BIRTHDAY GIFT.

F. SILCHER.

Joyously, but not too fast.

1. This neck - let take, dear moth - er, On this thy day of
 2. It is no gold - en neck - let, No cord of fab - ric
 3. 'Twill soothe thy heart in sor - row, How deep so - e'er the



birth; More firm than a - ny oth - er, More firm than a - ny rare;
 By God's own hand 'tis wov - en, By God's own hand 'tis wound;
 See, 'tis our arms, dear moth - er, See, 'tis our arms, dear



oth - er That man can forge on earth! . . .
 wov - en To clasp thy neck so fair! . . .
 moth - er, That fond - ly clasp thee round! . . .



Study of Rhythm.

Ch. Ser. E, page 9.

Ex. 304.



Ex. 305.

Ex. 306.

Ex. 307.

LITTLE CLOUDS

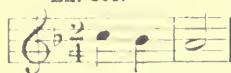
MARY CHATER.



Chromatic Study.

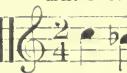
Ch. Ser. E, page 6.

Ex. 308.



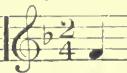
Sol, fa, mi.

Ex. 309.



Do, te, la.

Ex. 310.



Ex. 311.



Fa, te,

Ex. 312.



Ex. 313.



Ex. 314.



Ex. 315.

Ex. 316.



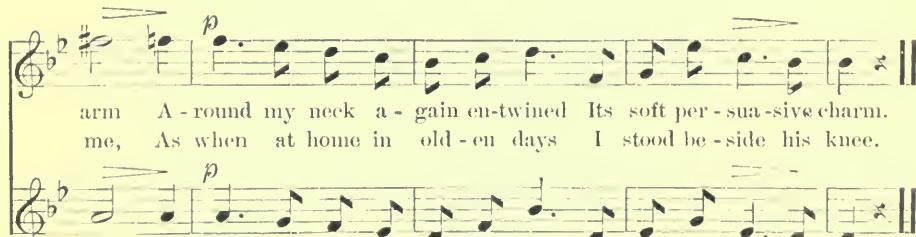
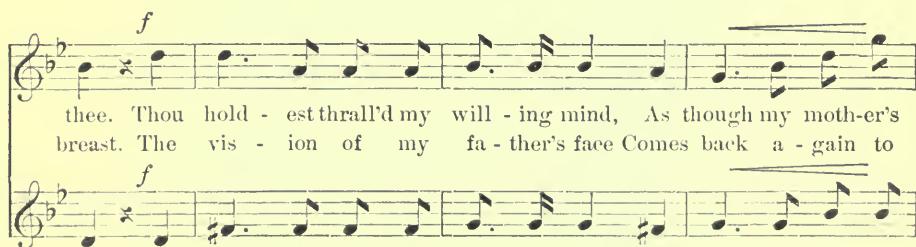
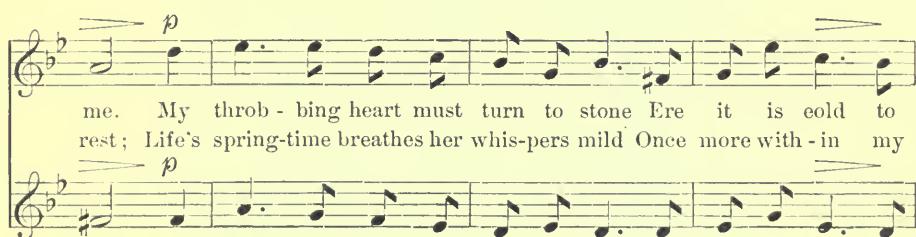
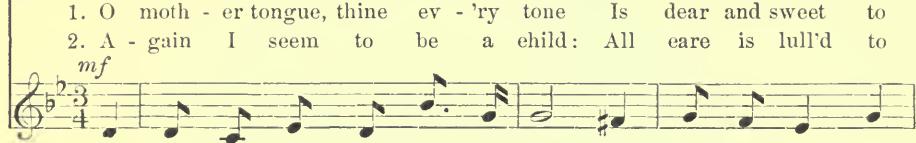
Oral Tonal Dictation.

1 2 3 4 5

O MOTHER TONGUE.

JOHN GUARD.

E. S. ENGELSBERG.



Study of Flat Three.

Vocal Drill.



Ch. Ser. E, page 10.

Ex. 317.



Ex. 318.



Ex. 319.



Ch. Ser. E, page 10, Ex. 1, 2, 3.

Ex. 320.



Ex. 321.



Ex. 322.



Ex. 323.



Ex. 324.



Ex. 325.



THE BEES.

Musical score for 'The Bees' in 2/4 time, 2 flats. The score consists of three staves of music with lyrics underneath. The first staff starts with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are:

For months of win - try lei - sure, The bees re - quit - al make, And
 loads of sum - mer treas - ure From na - ture's store they take.

O THOU WHO KINDLY DOST PROVIDE.

ROBERT BURNS.

Musical score for 'O Thou Who Kindly Dost Provide' in E major. The score consists of three staves of music with lyrics underneath. The first staff starts with a treble clef, the second with an alto clef, and the third with a bass clef. The lyrics are:

1. Oh Thou Who kind-ly dost pro-vide For ev - 'ry creature's want! We
 2. And if it please Thee, heav'nly guide, May nev-er worse be sent; But
 bless Thee, God of na - ture wide, For all Thy good-ness lent.
 wheth-er grant-ed or de - nied, Lord, bless us with con - tent.

New Second Reader.

HUSH-A-BY BABY.

C. H. LEWIS.

Andantino.

Hush - a - by, Ba - by, up - on the tree top,
Hush - a - by, on the tree top, . . .

When the bough bends, the era - dle will rock, hush - a - by, . . . hush - a - by,
When the bough bends, it will rock, . . . hush - a - by, hush - a - by,

When the bough bends, the era - dle will rock, hush - a - by, . . . hush - a - by,
When the bough bends, the era - dle will rock, . . . hush - a - by,

hush - a - by, When the bough bends, . . . it will rock.
When the bough . . . bends, it will rock.

Andantino, somewhat slowly or moderately.



Hush - a - by, Ba - by, up - on the tree top, When the bough bends, the



Hush - a - by, on the tree top, . . . When the bough



era - dle will rock, Hush - a - by, Ba - by, up - on the tree top,



bends, it will rock, . . . Hush - a - by, Ba - by, up - on the tree top,



When the bough bends, the era - dle will rock. Hush - a -



When the bough bends, the era - dle will rock. Hush - a - by, Ba - by, up -



rit. e dim.

by, Hush, . . . on the tree . . . top.



on the tree top, . . . on the tree . . . top.

rit. e dim., ritardando e diminuendo, slower and softer.

New Second Reader.

NOW WINTER HAS RESUMED.

J. S.



Ex. 326.



Vocal Drill.



Ch. Ser. E, page 10.

Ex. 327.

Ex. 328. Ex. 329.

La,ti,do. Do,re,me.

Ex. 330.

Ex. 331.

Ex. 332.

Ex. 333.

Ex. 334.

Ex. 335.

Vocal Drill.



Ex. 336.

SOFTLY GLIDE, GENTLE NIGHT.

Moderately.

FRANZ ABT.

1. Soft - ly glide, gen - tle night, O'er the fields with dew im -
 2. Pure and elear, calm, be - nign, See yon gold - en even - ing

New Second Reader.



pearled; Smile, O tran - quil star - ry night, On the si - lent
star; Lord, is this a glance of Thine, Dark - ness seat - tiring



sleep - ing world! Sick - ness and sor - row, hush them to rest;
near and far? Heav - en - ly splen - dor light us to rest;



Bless us, and rock us in dreams on thy breast. Sick - ness and sor - row,
Fa - ther - hand ten - der keep us still blest. Heav - en - ly splen - dor



hush them to rest; Bless us, and rock . . . us in dreams on thy breast.
light us to rest; Fa - ther - hand ten - der keep us still blest



FRIENDSHIP.

W. A. MOZART.

Ch. Ser. E. page 5.

The musical score consists of three staves of music in common time (indicated by '2'). The key signature is one sharp (F#). The first staff begins with a forte dynamic. The lyrics are:

1. Here by friend - ship firm u - nit - ed, Hand in
 2. Let us praise the great Cre - a - tor, Lord of
 3. Those on earth will best o - bey Him, Who by

The second staff continues the melody. The lyrics are:

hand we join de - light - ed, Raised by love and
 all the powers of na - ture, Praise Him for His
 faith and truth re - pay Him For His grace and

The third staff concludes the section. The lyrics are:

thought sub - lime; Hearts thus weld - ed naught can sev - er,
 wise de - cree, Mak - ing faith and truth the meas-ure
 good - ness shown; Love to God and man are blend-ed

The natural removes the effect of the sharp or flat. Here the staff degree on which Fa comes has been affected by a flat in the key signature. The natural removes the effect of the flat and the tone is raised from Fa to Fi.

When a natural is applied to a staff degree which is affected by a flat, the natural indicates a higher pitch.

Vir - tue's bond will last for - ev - er,
Of our earth - ly joy and pleas - ure,
In each kind - ly act ex - tend - ed;

Stead - fast through the storms . . . of time,
Lead - ing us . . . from ill . . . to flee,
These He ev - er deigns . . . to own,

Stead - fast through the storms . . . of time.
Lead - ing us . . . from ill . . . to flee,
These He ev - er deigns . . . to own.

Oral Tonal Dictation.

1 2 3 4 5

Rhythmic Dictation.

1 4 3 4

SUMMER.

FRANK HENRIETTA.
Slowly.

JOSEPH HAYDN (adapted.)



1. Now sum - mer flowers a - - - - -
2. Each smil - ing field doth rich - - - - -
3. In wood - lands green glad groups are



bowers With gems, with gems . . . both rich and
yield In wealth, in wealth . . . of rip - - - - -
seen, The young, the young, . . . the old wing and



rare; The per - fumed breeze sighs through the
grain, That wav - eth free, like a rest - less
gray; They think not of care whilst they lin - ger



trees - All earth, all earth looks bright and
sea, Wide o'er, wide o'er the check - ered
there Be - beneath, be - beneath the haw - thorn



fair. From hill and dell, from field and
 plain. The crys - tal streams glance in the
 spray. Glad time of the year, to all hearts so

fell, Sweet songs, sweet songs of praise we
 beams Of Phoe - bus', Phoe - bus' rays so
 dear, Oh! tar - ry, tar - ry yet a -

hear, Whose va - ried notes, from ti - ny
 bright; Like threads of gold, by wood or
 while, To bless the wea - ry, with looks so

throats, Make glad, make glad the lis - tning ear.
 wold, They speed, they speed their on - ward flight.
 cheer-y, And bon - nie, bon - nie, win - some smile.

OUR LIFE IS LIKE A RIVER.

FELIX MENDELSSOHN.

1. Our life is like a riv - er, Our life is like a
 2. Some - times in curves and hol - lows, Some-times in curves and
 3. Some - times in creep-ing shad - ows, Some-times in creep-ing
 4. But ev - er on - ward, on - ward, But ev - er on - ward,

p p

riv - - er, And, each in his lit - tle boat, We
 hol - - lows, Set round with a grass - y frame, Some -
 shad - - ows, Or caught in the mist - y night, A -
 on - - ward, With nev - er a pause or rest, Till,

p *cres.* *f*

seek the might-y o - cean, As on - ward light - ly we float, As
 times in rush-ing rap - ids, Where waves the dan - ger pro - claim, Where
 non by sun - ny land - scape, A - flame with quiv - er - ing light, A -
 car - ried to the o - cean, We find our home on its breast, We

dim.

pp

on - - ward light - - ly we float.
 waves . . . the dan - - ger pro - claim.
 flame . . . with quiv - - er - ing light.
 find . . . our home . . . on its breast.

as light-ly we float.
 the dan - ger pro - claim.
 with quiv-er - ing light.
 our home on its breast.

PART II. FAMILIAR SONGS.

SWEET AND LOW.

ALFRED, Lord TENNYSON.

JOSEPH BARNBY.



1. Sweet and low, Sweet and low, Wind of the west - ern sea.
2. Sleep and rest, Sleep and rest, Fa - ther will come to thee soon;



- Low, low, breathe and blow, Wind of the west - ern sea!
Rest, rest, on moth-er's breast, Fa - ther will come to thee soon;



- O - ver the roll - ing wa - ters go, Come from the dy - ing
Fa - ther will come to his babe in the nest, Sil - ver sails all out



- moon, and blow, Blow him a - gain to me; . . .
of the west Un - der the sil - ver moon: . . .



- While my lit - tle one, While my pret - ty one, sleeps. . . .
Sleep, my lit - tle one, Sleep, my pret - ty one, sleep. . . .

CRADLE HYMN.

ISAAC WATTS.

J. J. ROUSSEAU.



1. Hush, my babe, lie still and slum - ber, Ho - ly an - gels
 2. Soft and eas - y is thy era - dle, Coarse and hard thy
 3. Hush, my child, I did not chide thee, Though my song may



guard thy bed, Heav'n - ly bles - sings with - out num - ber
 Say - for lay, When His birth - place was a sta - ble,
 seem so hard; 'Tis thy moth - er sits be - side thee,



Gen - tly fall - ing on thy head, How much bet - ter
 And his soft - est bed was hay. Oh, to tell the
 And her armus shall be thy guard. May'st thou learn to



thou'rt at - tend - ed Than the Son of God could be, When from
 won-drous sto - ry, How His foes a - bused their King, How they
 know and fear Him, Love and serve Him all thy days; Then to



heav - en He de - scend-ed, And be - came a child like thee!
 killed the Lord of glo - ry, Makes me an - gry while I sing.
 dwell for - ev - er near Him, Tell His love, and sing His praise.

MASSA'S IN DE COLD, COLD GROUND.

STEPHEN COLLINS FOSTER.

STEPHEN COLLINS FOSTER.



1. Round de mead-ows am a ring-ing De dark-ies' mourn-ful song,
 2. When de au-tumn leaves were fall-ing, When de days were cold, 'Twas
 3. Mas-sa make de dark-ies love him Cayse he was so kind;



While de mocking bird am sing-ing, Hap-py as de day am long,
 hard to hear old mas-sa call-ing, Cayse he was so weak and old.
 Now, dey sad-ly weep a-bove him, Mourn-ing cayse he leave dem be-hind. I



Where de i-vy am a creep-ing, O'er de grass-y mound,
 Now de or-an-gue tree am bloom-ing On de sand-y shore;
 can-not work be-fore to-mor-row, Cayse de tear-drop flow; I



Dare old Mas-sa am a sleep-ing, Sleep-ing in de cold, cold ground.
 Now de sum-mer days am com-ing, Mas-sa neb-ber calls no more,
 try to drive a-way my sor-row, Pick-in on de old ban-jo.

CHORUS.



Down in de corn field, Hear dat mourn-ful sound:



All de dark-ies am a weep-ing, Massa's in de cold, cold ground.

OFT IN THE STILLY NIGHT.

THOMAS MOORE.

IRISH MELODY.



1. Oft in the still - y night, Ere slum-ber's chain has bound me,
2. When I re - mem-ber all The friends, so linked to - geth - er,



Fond mem -'ry brings the light Of oth - er days a - round me; The
I've seen a - round me fall, Like leaves in win - try weath - er, I



smiles, the tears, Of boyhood's years, The words of love then spo - ken; The
feel like one Who treads a - lone Some ban - quet hall de - sert - ed, Whose



eyes that shone, Now dimm'd and gone, The cheer - ful hearts now bro - ken!
lights are fled, Whose gar - lands dead, And all but he de - part - ed!



Thus in the still - y night, Ere slum-ber's chain has bound me,



Sad mem -'ry brings the light Of oth - er days a - round me.

AULD LANG SYNE.

ROBERT BURNS.

1. Should auld ac-quaint-ance be for - got, And nev - er brought to
 2. We twa hae run a - bout the braes, And pu'd the gow - ans
 3. We twa hae paid - it i' the burn From morn-in sun till
 4. And here's a hand, my trust - y frien', And gie's a hand o'

min? Should auld ac - quaint-anee be for - got, And days o' lang syne?
 fine; But we've wandered mon-y a wea - ry foot Sin auld.. lang syne.
 dine; But seas be - tween us braid hae roar'd Sin auld.. lang syne.
 thine; We'll tak a cup o' kind-ness yet For auld.. lang syne.

CHORUS.

For auld lang syne, my dear, For auld lang syne; We'll
 tak a cup o' kind - ness yet For auld.. lang syne.

THE HARP THAT ONCE THROUGH TARA'S HALLS.

THOMAS MOORE.

1. The harp that once through Ta - ra's halls The soul of mu - sic
 2. No more to chiefs and la - dies bright The harp of Ta - ra

shed, Now hangs as mute on Ta - ra's walls As if that soul were
 swells; The chord a - lone that breaks at night, Its tale of ru - in

fled. So sleeps the pride of for - mer days, So glo - ry's thrill is
 tells. Thus Free - dom now so sel - dom wakes, The on - ly throb she

o'er; And hearts that once beat high for praise Now feel that pulse no more.
 gives Is when some heart in - dig-nant breaks, To show that still she lives.

MY OLD KENTUCKY HOME, GOOD NIGHT.*

STEPHEN COLLINS FOSTER.

STEPHEN COLLINS FOSTER.



1. The sun shines bright in the old Ken-tuck - y home, 'Tis
2. They hunt no more for the 'pos - sum and the eoon, On the
3. The head must bow and the back will have to bend, Wher -



sum-mer, the dark - ies are gay, The corn - top's ripe and the
mead - oway, the hill, and the shore; They sing no more by the
ev - er the dark - y may go; A few more days and the



mead - ow's in the bloom, While the birds make mu - sie all the
glim - mer of the moon, On the bench by the old cab - in
trou - ble all will end In the field where the su - gar canes



day; The young folks roll on the lit - tle cab - in floor, All
door; The day goes by like a shad - ow o'er the heart, With
grow; A few more days for to tote the wea - ry load, No

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mer - ry, all hap - py and bright, By'n' - by Hard Times comes a -
sor - row where all was de - light; The time has come when the
mat - ter, 'twill nev - er be light; A few more days till we



knock - ing at the door, Then, my old Ken-tuck - y home, good night!
dark - ies have to part, Then, my old Ken-tuck - y home, good night!
tot - ter on the road, Then, my old Ken-tuck - y home, good night!

CHORUS.



Weep no more, my la - dy, Oh! weep no more to -



day! We will sing one song for the old Ken-tuck - y home,



For the old Ken - tuck - y home far a - way.

LONG, LONG AGO.

T. H. BAYLY.



1. Tell me the tales that to me were so dear, Long, long a - go,
2. Do you re - mem - ber the path where we met, Long, long a - go,
3. Though by your kind - ness my fond hopes were rais'd, Long, long a - go,



Long, long a - go; Sing me the songs I de - light - ed to hear,
 Long, long a - go? Ah, yes, you told me you ne'er would for - get,
 Long, long a - go; You by more el - o - quent lips have been praised,



Long, long a - go, long a - go. Now you are eome, all my
 Long, long a - go, long a - go. Then, to all oth - ers my
 Long, long a - go, long a - go. But by long ab - sence your



grief is re-moved, Let me for - get that so long you have roved,
 smile you pre-ferred; Love, when you spoke, gave a charm to each word;
 truth has been tried; Still to your ae - eents I lis - ten with pride;



Let me be - lieve that you love as you loved, Long, long a - go, long a - go.
 Still my heart treas - ures the praises I heard, Long, long a - go, long a - go.
 Blest as I was when I sat by your side, Long, long a - go, long a - go.

PATRIOTIC AND DEVOTIONAL SONGS.

AMERICA.

S. F. SMITH.

HENRY CAREY (?).



1. My coun - try! 'tis of thee, Sweet land of lib - er - ty,
2. My na - tive coun - try, thee— Land of the no - ble free—
3. Let mu - sic swell the breeze, And ring from all the trees,
4. Our fa - thers' God! to Thee, Au - thor of lib - er - ty,



Of thee I sing; Land where my fa - thers died! Land of the
Thy name I love; I love thy rocks and rills, Thy woods and
Sweet free - dom's song; Let mor - tal tongues a - wake; Let all that
To Thee we sing; Long may our land be bright With free-dom's



Pil-grim's pride! From ev - 'ry moun-tain side Let free - dom ring.
tem - pled hills; My heart with rap - ture thrills Like that a - bove.
breathe par-take; Let rocks their si - lence break, The sound pro - long.
ho - ly light; Pro - tect us by Thy might, Great God, our King.

BLESSED ARE THE MERCIFUL.

MATTHEW, V: 7.

Bless - ed are the mer - ei - ful for they shall ob - tain
Bless - ed are the mer - ei - ful for they shall ob - tain

mer - ey. Bless-ed are the mer-ei-ful for they shall obtain mer-ey.
mer - ey. Bless-ed are the mer-ei-ful for they shall obtain mer-ey.

ONWARD, CHRISTIAN SOLDIERS.

Rev. S. BARING-GOULD.

Sir ARTHUR S. SULLIVAN.

1. Onward, Christian sol - diers, Marching as to war, With the cross of Je - sus
 2. At the sign of tri - umph Satan's host doth flee; On, then, Christian soldiers,
 3. Like a mighty ar - my Moves the Church of God; Brothers, we are treading

Go - ing on be - fore! Christ the royl al Mas - ter Leads a-gainst the foe;
 On to vic - to - ry! Hell's founda-tions quiv - er At the shout of praise;
 Where the saints have trod; We are not di - vid - ed, All one Bod - y we,

CHORUS.

Forward in - to bat - tle, See, His banners go. Onward, Christian sol - diers,
 Brothers, lift your voi - ces, Loud your anthems raise!
 One in hope and doc - trine, One in char-i - ty.

Marching as to war, With the cross of Je - sus Go - ing on be - fore!

HAIL, COLUMBIA!

JOSEPH HOPKINSON.

Prof. PHYLA.



1. Hail, Co-lum - bia! hap - py land! Hail, ye he - roes,
2. Im - mor - tal pa - triots, rise once more! De - fend your rights, de -
3. Sound, sound the trump of fame, Let Wash - ing -
4. Be - hold the chief, who now com-mands, Once more to serve his



heav'n-born band! Who fought and bled in Freedom's cause, Who fought and bled in
fend your shore; Let no rude foe with im - pious hand, Let no rude foe with
ton's great name Ring thro' the world with loud applause! Ring thro' the world with
comm-try stands; The rock on which the storm will beat! The rock on which the



Free - dom's cause, And, when the storm of war was gone, En -
im - pious hand, In - vade the shrine where sa - cred lies Of
loud ap - plause! Let ev - 'ry elme, to Free - dom dear,
storm will beat! But armed in vir - tue, firm and true, His



joyed the peace your val - or won. Let in - de-pend-ence be our boast,
toil and blood the well-earn'd prize. While of-fring peace, sincere and just, In
Lis - ten with a joy - ful ear; With e - qual skill, with steady power, He
. hopes are fixed on heav'n and you. When hope was sink-ing in dis-may, When



Ev - er mind - ful what it cost; Ev - er grate - ful
Heav'n we place a man - ly trust, That truth and jus - tice
gov - erns in the fear - ful hour Of hor - rid war, or
gloom ob - scured Co - lum - bia's day, His stead - y mind, from



for the prize, Let its al - tar reach the skies.
shall pre - vail, And ev - 'ry scheme of bond - age fail.
guides with ease The hap - pier time of hon - est peace.
chan - ges free, Re - solved on death or lib - er - ty.

CHORUS.



Firm, u - nit ed let us be, Ral-lying round our lib - er - ty!



As a band of broth-ers joined, Peace and safe - ty we shall find.

FLAG OF THE FREE.

RICHARD WAGNER.



1. Flag of the free, fair - est to see! Borne thro' the
2. Flag of the brave, long may it wave, Cho - sen of



strife and the thun - der of war; Ban - ner made bright
God while His might we a - dore; In Lib - er - ty's van,
D.S. While thro' the sky



with star - ry light, Float ev - er proud - ly from moun - tain to shore.
man - hood of man, Sym - bol of right thro' the years pass - ing o'er.
loud rings the cry, *Un - ion and Lib - er - ty! one ev - er - more!*



Em - blem of Free - dom, hope to the slave,
Pride of our coun - try, hon - ored a - far,

D.S.



Spread thy fair folds but to shield and to save,
Seat - ter the cloud that would dark - en a star,

AMERICA THE BEAUTIFUL.

KATHARINE LEE BATES.

Maestoso.

WILL C. MACFARLANE.



1. O beau - ti - ful for spa - cious skies, For am - ber waves of grain,
2. O beau - ti - ful for pil - grim feet, Whose stern, im-pas-sion'd stress
3. O beau - ti - ful for he - roes proved, In lib - er - at - ing strife,
4. O beau - ti - ful for pa - triot dream That sees be-yond the years



For pur - ple moun-tain ma - jes - ties A - bove the fruit - ed plain! A -
 A thor-ough-fare for free-dom beat A - cross the wil - der - ness! A -
 Who more than self their coun-try loved, And mer - ey more than life! A -
 Thine al - a - bas - ter eit - ies gleam Un-dimm'd by hu - man tears! A -



mer - i - ca! A - mer - i - ca! God shed His grace on thee, And
 mer - i - ca! A - mer - i - ea! God mend thine ev - 'ry flaw, Con -
 mer - i - ea! A - mer - i - ca! May God thy gold re - fine, Till
 mer - i - ca! A - mer - i - ca! God shed His grace on thee, And



* By permission of the author.



erown thy good with broth - er - hood, From sea to shin - ing sea!
 firm thy soul in self - con - trol, Thy lib - er - ty in law!
 all sue-eess be no - ble - ness, And ev - 'ry gain di - vine!
 erown thy good with broth - er - hood, From sea to shin - ing sea!

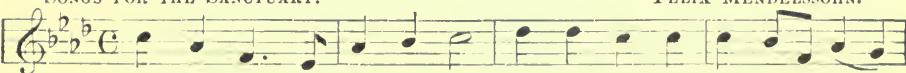


A - mer - i - ea! A - mer - i - ea! God shed His graee on thee!



HEAVENLY FATHER, SOVEREIGN LORD.

SONGS FOR THE SANCTUARY.



1. Heav'n - ly Fa - ther, sov'reign Lord, Be Thy glo-rious name a - dored!
2. Though un-wor - thy, Lord, Thine ear Deign our hum - ble songs to hear;
3. While on earth or-dained to stay, Guide our foot-steps in Thy way,
4. Then with an - gel harps a - gain We will wake a no - bler strain;

FELIX MENDELSSOHN.



Lord, Thy mer-eies nev - er fail; Hail, ee - les - tial good-ness,hail.

Pur - er praise we hope to bring When a - round Thy throne we sing.

Till we come to dwell with Thee, Till we all Thy glo - ry see.

There, in joy - ful songs of praise, Our tri - um - phant voi - ces raise.

GOD EVER GLORIOUS.

S. F. SMITH.

ALEXIS T. LWOFF.

1. God ev - er glo - ri - ous! Sov - 'reign of na - tions,
2. Still may Thy bless - ing rest, Fa - ther most Ho - ly,
Wav - ing the ban - ner of Peace o'er the land;
O - ver each moun - tain, rock, riv - er, and shore;
Thine is the vic - to - ry, Thine the sal - va - tion,
Sing Hal - le - lu - - jah! Shout in ho - san - nas!
Strong to de - liv - er . . . Own we Thy hand.
God keep our eoun - try . . . Free ev - er - more.

THE STAR-SPANGLED BANNER.

FRANCIS SCOTT KEY.

Dr. SAMUEL ARNOLD.

1. Oh! say, can you see, by the dawn's ear - ly light, What so
2. On the shore,dim - ly seen thro' the mist of the deep,Where the
3. And where is that band who so vaunt-ing - ly swore,'Mid the
4. Oh! thus be it ev - er when free - men shall stand Be -
(Refrain)
Oh! say, can you see, by the dawn's ear - ly light, What so
On the shore,dim - ly seen thro' the mist of the deep,Where the
And where is that band who so vaunt-ing - ly swore,'Mid the
Oh! thus be it ev - er when free - men shall stand Be -

proud - ly we hailed at the twilight's last gleam-ing? Whose stripes and bright
foe's haughty host in dread si - lenee re - pos - es, What's that which the
hav - oe of war and the bat - tle's eon - fu - sion, A home and a
tween their lov'd home and the war's des - o - la - tion,Blest with vie - try and



stars thro' the per - il - ous fight, O'er the ram-parts we watched, were so
breeze, o'er the tow - er - ing steep, As it fit - ful - ly blows, half con -
eoun - try they'd leave us no more? Their blood has washed out their foul
peace, may the Heav'n-rescued land Praise the Pow'r that hath made and pre -



gal - lant - ly stream - ing. And the rock - ets' red glare, the bombs
ceals, half dis - clos - es? Now it catch - es the gleam of the
foot - steps' pol - lu - tion. No ref - uge could save . . . the
served us a na - tion. Then eon - quer we must, when our



burst-ing in air, Gave proof thro' the night that our flag was still there.
morning's first beam, In full glo - ry re - fleet - ed, now shines in the stream,
hire-ling and slave From the ter - ror of flight or the gloom of the grave,
cause it is just, And this be our mot - to, "In God is our trust."

CHORUS.



O . . . say, does that star - span - gled ban - ner yet
"Tis the star - span - gled ban - ner, oh long may it
And the star - span - gled ban - ner in tri - umph shall
And the star - span - gled ban - ner in tri - umph shall



wave O'er the land of the free and the home of the brave?
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave!
wave O'er the land of the free and the home of the brave!

COME, THOU ALMIGHTY KING.

CHARLES WESLEY.

FELICE GIARDINI.



1. Come, Thou al - might - y King, Help us Thy
2. Come, Thou in - ear - nate Word, Gird on Thy



name to sing, Help us to praise. Fa - ther all glo - ri - ous,
might - y sword, Our prayer at - tend. Come and thy peo - ple bless,



O'er all vie - to - ri - ous, Come and reign o - ver us, An - cient of days.
And give Thy word suc - cess; Spir - it of ho - li - ness, On us de - descend.

BATTLE HYMN OF THE REPUBLIC.

JULIA WARD HOWE.



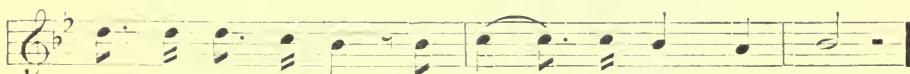
1. Mine . eyes have seen the glo - ry of the
2. I have seen Him in the watch - fires of a
3. I have read a fier - y gos - pel writ in
4. He has sound - ed forth the trump - et that shall
5. In the beau - ty of the lil - ies Christ was



com - ing of the Lord; He is tramp-ling out the vint - age where the
hun - dred cir-cling camps; They have build - ed Him an al - tar in the
burnished rows of steel: "As ye deal with My con - tem - bers, so with
nev - er call re-treat; He is sift - ing out the hearts of men be-
born a - cross the sea, With a glo - ry in His bos - om that trans -



grapes of wrath are stored; He hath loosed the fate - ful light - ning of His even - ing dews and damps; I can read His right - eous sen - tence by the you My grace shall deal: Let the He - ro born of wom - an crush the fore His judg - ment seat: Oh, be swift, my soul, to an - swer Him! be fig - ures you and me; As He died to make men ho - ly, let us



ter - ri - ble swift sword; His truth is march - ing on.
dim and flar - ing lamps: His day is march - ing on.
ser - pent with his heel, Since God is march - ing on.
ju - bi - lant, my feet! Our God is march - ing on.
die to make men free, While God is march - ing on.

CHORUS.



Glo - ry, glo - ry, Hal - le - lu - jah! Glo - ry, glo - ry, Hal - le - lu - jah!



Glo - ry, glo - ry, Hal - le - lu - jah! His truth is march - ing on.



O PARADISE.

FREDERICK W. FABER.

JOSEPH BARNBY.



1. O Par - a - dise! O Par - a - dise! Who doth not crave for
2. O Par - a - dise! O Par - a - dise! The world is grow - ing
3. O Par - a - dise! O Par - a - dise! Where - fore doth death de -
4. O Par - a - dise! O Par - a - dise! I want to sin no



rest? Who would not seek the hap - py land, Where they that loved are old; Who would not be at rest and free, Where love is nev - er lay? Bright death, that is the wel - come dawn Of our e - ter - nal more; I want to be as pure on earth As on thy spot - less



blest? Where loy - al hearts, and true, Stand ev - er in the cold? Where loy - al hearts, and true, Stand ev - er in the day. Where loy - al hearts, and true, Stand ev - er in the shore. Where loy - al hearts, and true, Stand ev - er in the



light, All rap - ture thro' and thro', In God's most ho - ly sight. A - MEN.

JERUSALEM THE GOLDEN.

BERNARD OF CLUNY.

ALEXANDER EWING.



1. Je - ru - sa - lem the gold - en, With milk and hon - ey blest:
2. They stand, those halls of Zi - on, All ju - bi - lant with song,
3. There is the throne of Da - vid, And there, from care re - leased,



Be -neath thy con - tem - pla - tion, Sink heart and voiee op - pressed. And bright with many an an - gel And all the mar - tyr throng. The song of them that tri - umph, The shout of them that feast.



I know not, oh, I know not, What joys a - wait me there;
The Prince is ev - er in them, The day - light is se - reme;
And they who with their Lead - er Have con - quered in the fight,



What ra - dian - cy of glo - ry, What light be - yond com-pare.
The pas - tures of the bless - ed Are decked in glo - rious sheen.
For - ev - er and for - ev - er Are clad in robes of white.

PORtUGUESE HYMN.

JAMES MONTGOMERY.



J. READING.

1. The Lord is my shep - herd, no want shall I know; I
2. Let good - ness and mer - ey, my boun - ti - ful God, Still



feed in green pas - tures; safe fold - ed I rest; He lead - eth my
fol - low my steps till I meet Thee a - bove; I seek by the



soul where the still wa-ters flow, . . . Re - stores me when wand'ring, re -
path which my fore - fa-thers trod, . . . Thro' the land of their so-journ, Thy



deems when op-press'd, Re - stores me when wand'ring, redeems when oppressed.
king dom of love, Thro' the land of their so - journ, Thy kingdom of love.

COLUMBIA, THE GEM OF THE OCEAN.

D. T. SHAW.

Spirited.

D. T. SHAW.



1. Oh ! Co-lum - bia, the gem of the o - cean, The home of the brave and the
2. When war wing'd its wide des-o - la - tion, And threaten'd the land to de -
3. The star-span-gled ban-ner bring hith-er, O'er Co-lum-bia's true sons let it



free, The shrine of each pa - triot's de - vo - tion, A . . .
 form, The ark then of free-dom's foun - da - tion, Co -
 wave; May the wreaths they have won ney - er with - er, Nor its



world of - fers hom - age to thee. Thy man - dates make he - roes as -
 lumi - bia, rode safe thro' the storm; With gar-lands of vic - try a -
 stars cease to shine on the brave. May the serv - ie u - nit - ed ne'er



sem-ble, When Lib - er - ty's form stands in view; Thy
 round her, When so proud-ly she bore her brave crew; With her
 sev - er, But hold to their eol - ors so true; The



ban-ners make tyr - an-ny tremble, When borne by the red,white, and blue, When
 flag proud-ly float-ing be-fore her, The boast of the red,white, and blue, The
 ar - my and na - vy for - ev-er, Three cheers for the red,white, and blue, Three



borne by the red,white, and blue, When borne by the red,white, and blue; Thy
 boast of the red,white, and blue, The boast of the red,white, and blue; With her
 cheers for the red,white, and blue, Three cheers for the red,white, and blue; The



ban-ners make tyr - an-ny tremble, When borne by the red,white, and blue.
 flag proud-ly float-ing be-fore her, The boast of the red,white, and blue.
 ar - my and na - vy for - ev-er, Three cheers for the red,white, and blue.

MARCH OF THE MEN OF HARLECH.

WILLIAM DUTHIE.

WELSH NATIONAL SONG.



1. Men of Har-lech! In the hol - low, Do ye hear, like rush-ing bil - low,
2. Rock - y steeps and pass-es nar - row Flash with spear and flight of ar - row;



Wave on wave that sur - ging fol - low Bat-tle's dis - tant sound?
Who would think of death or sor - row? Death is glo - ry now!



'Tis the tramp of Sax - on foe - men, Sax - on spear - men, Sax - on bow-men,
Hurl the recl- ing horse - man o - ver, Let the earth dead foe - men eov - er!



Be they knights, or hinds, or yeo - men, They shall bite the ground!
Fate of friend, of wife, of lov - er, Trem - bles on a blow!



Loose the folds a - sun - der, Flag we eon - quer un - der! The plae-id sky now
Strands of life are riv - en; Blow for blow is giv - en, In dead-ly lock, or



bright on high Shall launchts bolts in thun - der! On - ward! 'tis our
bat - tle shock, And mer - ey shrieks to heav - en! Men of Har-lech!



coun - try needs us, He is brav - est, he who leads us!
young or hoar - y, Would you win a name in sto - ry?



Hon - or's self now proudly heads us! Free-dom! God, and Right!
Strike for home, for life, for glo - ry! Free-dom! God, and Right!

PRAISE THE LORD.

Bishop RICHARD MANT.

JOSEPH HAYDN.



1. Praise the Lord! ye heav'ns, a - dore Him, Praise Him, an-gels in the
2. Praise the Lord, for He is glo - rious; Nev-er shall His prom-ise



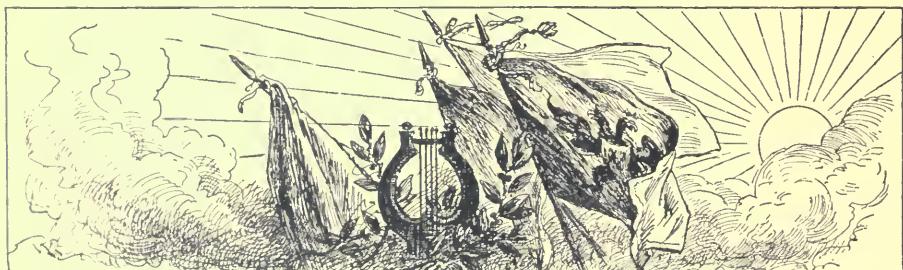
height; Sun and moon, re - joice be - fore Him; Praise Him, all ye stars of
fail; God hath made His saints vic - to - rious, Sin and death shall not pre-



light! Praise the Lord, for He hath spo-ken; Worlds his mighty voice o-beyed.
vail. Praise the God of our sal - va-tion, Hosts on high, His pow'r pro-claim;



Laws which nev - er shall be bro - ken, For their guid - ance He hath made.
Heav'n and earth, and all cre - a - tion, Laud and mag - ni - fy His name.



HOLY NIGHT.

MICHAEL HAYDN.

p p

1. Si - lent night, Ho - ly night, All is calm, all is bright
 2. Si - lent night, Ho - ly night, Shep - herds quake at the sight,
 3. Si - lent night, Ho - ly night, Son of God, love's pure light

Round yon Vir - gin Moth-er and Child. Ho - ly In - fant so ten-der and mild,
 Glo-ries stream from Heav-en a - far, Heav'n-ly hosts sing Al - le - lu - ia;
 Radiant beamis from Thy ho-ly face, With the dawn of re - deem - ing grace,

Sleep in heav- en - ly peace, Sleep in heav - en - ly peace.
 Christ, the Sav - ior, is born ! Christ, the Sav - ior, is born !
 Je - sus, Lord, at Thy birth ! Je - sus, Lord, at Thy birth !

New Second Reader.

GUIDE ME, O THOU GREAT JEHOVAH!

Rev. W. WILLIAMS.

F. HÉROLD.

1. Guide me, O Thou great Je - ho - vah! Pil - grim
 2. O - pen now the erys - tal foun - tain, Whenee the
 3. When I tread the verge of Jor - dan, Bid my

through this bar - ren land; I am weak, but Thou art might-y,
 heal - ing stream doth flow; Let the fier - y, cloud - y pil - lar
 anx - ious fears sub - side; Death of deaths, and all de - struction!

Hold me with Thy pow'r - ful hand. Bread of Heav - en,
 Lead me all my jour - ney through. Strong De - liv - 'rer,
 Land me safe on Ca - naan's side. Songs of prais - es,

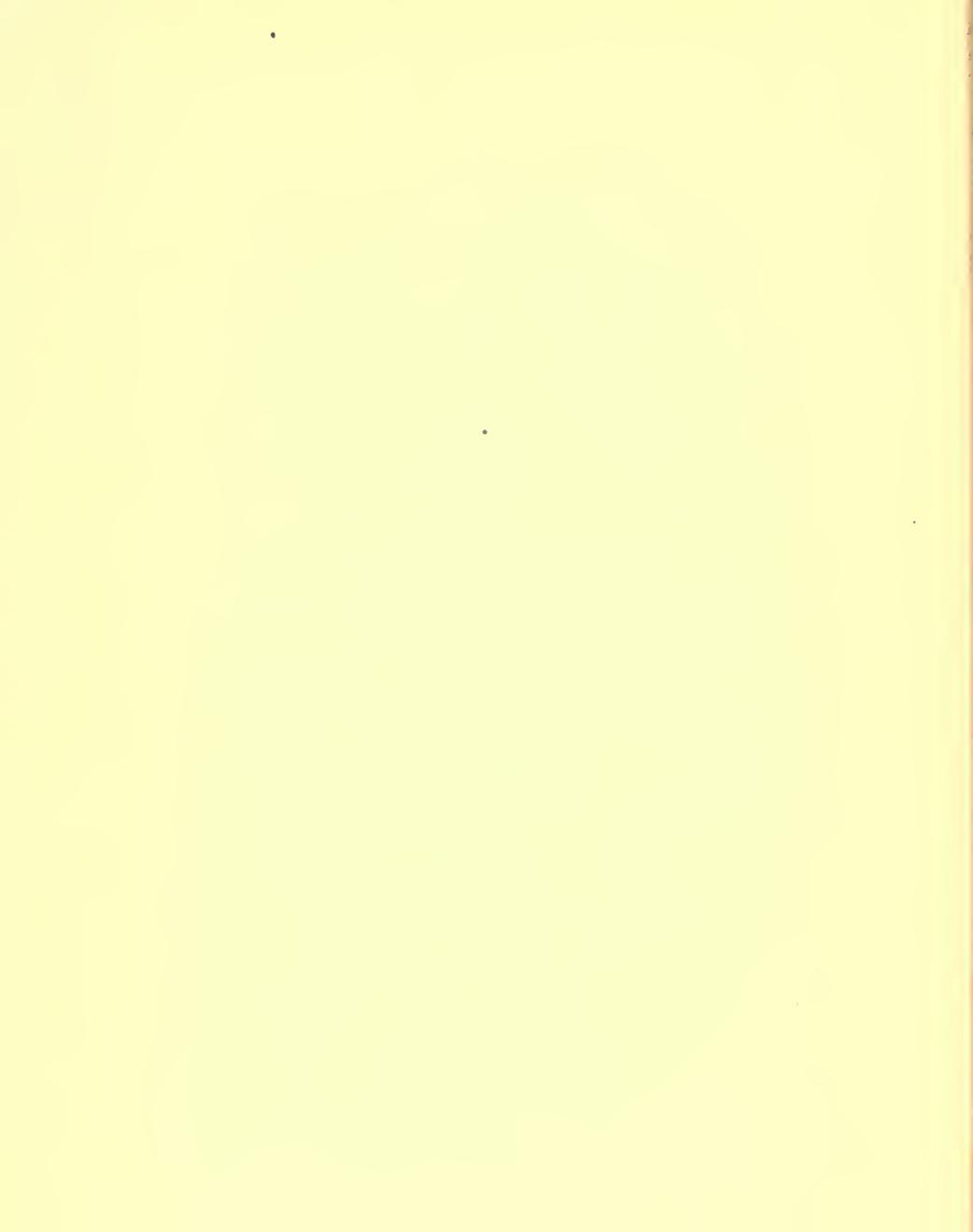
Bread of Heav - en, Feed me till I want no more.
 Strong De - liv - 'rer, Be Thou still my strength and shield.
 Songs of prais - es, I will ev - er give to Thee.

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